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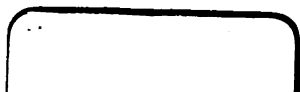


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BALLADS AND SONGS.

LONDON:
PRINTED BY ROBSON, LEVEY, AND FRANKLYN,
Great New Street and Fetter Lane.

BALLADS AND SONGS

BY

DAVID MALLET.

A NEW EDITION,

With Notes and Illustrations,

AND

A MEMOIR OF THE AUTHOR,

BY

FREDERICK DINSDALE, Esq. LL.D. F.S.A.



LONDON:

BELL AND DALDY, 186 FLEET STREET;
DEIGHTON, BELL, AND CO., CAMBRIDGE.

1857.

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P R E F A C E.

BEING desirous of making some corrections in an edition of Mallet's ballad of *Edwin and Emma*, which I published eight years ago, I have been induced to reprint it, and add to my former publication the author's more celebrated ballad of *William and Margaret*, and some of his *Songs*. After much inquiry and research, I have been enabled, in the following *Memoir* of Mallet, to correct some of the statements of his former biographers, and to give to the world many particulars relating to him which have not been hitherto published.

1857.

CONTENTS.

	PAGE
PREFACE	v
MEMOIR OF DAVID MALLET	1

BALLADS.

WILLIAM AND MARGARET	69
NOTE—ORIGIN OF THE BALLAD	85

Appendix.

WILLIAM AND MARGARET, AS ORIGINALLY PRINTED	91
VARIOUS READINGS OF THE BALLAD	95
CRITICAL NOTICES	101
PARALLEL PASSAGES	115
IMITATIONS OF WILLIAM AND MARGARET	118
COLLECTIONS OF POETRY CONTAINING WILLIAM AND MARGARET .	127
WILLIAM AND MARGARET SET TO MUSIC	129

EDWIN AND EMMA	149
THE CURATE'S LETTER	161
ADVERTISEMENT	163

Notes to the Ballad.

	PAGE
I. Origin of the Ballad	167
II. " <i>Far in the windings of a vale</i> ,"—Ver. i. p. 153. Village of Bowes, Castle, and Church	171
III. " <i>There beauteous Emma flourished fair</i> ,"—Ver. ii. p. 153. Rallton Family	179
IV. " <i>Till Edwin came, the pride of swains</i> ,"—Ver. vi. p. 154. Wrightson Family	189
V. " <i>Denied her sight, he oft behind</i> <i>The spreading hawthorn crept</i> ,"—Ver. xiii. p. 156	219
VI. " <i>Oft too on Stanemore's wintry waste</i> ,"—Ver. xiv. p. 156	220
VII. " <i>When, lo! the death-bell smote her ear</i> ,"—Ver. xxii. p. 158	227
NOTE TO THE CURATE'S LETTER	229

Appendix.

CRITICAL NOTICES	237
PARALLEL PASSAGES	245
IMITATIONS OF EDWIN AND EMMA	248
EDITIONS OF EDWIN AND EMMA	253
COLLECTIONS OF POETRY CONTAINING EDWIN AND EMMA	264
THE BOWES TRAGEDY	266
BOWES LOVE	274
INSCRIPTION FOR THE MONUMENT OF EDWIN AND EMMA	276
EXTRACT FROM LANGHORNE'S LINES TO SIMPLICITY	276

SONGS.

SONG, to a Scotch Tune, "The Birks of Endermay"	279
Note	282
Music	283
SONG, to a Scotch Tune, "Mary Scott"	290
Note	291
"When Britain first, at heaven's command"	292
Music	299
SONG, "A youth, adorned with every art"	307
Music	309

CONTENTS.

ix

	PAGE
SONG, "The shepherd's plain life"	315
SONG, "Ye woods and ye mountains unknown"	317
MUSIC	319
SONG, "In cooling stream, O sweet repose"	320
SONG, "Adieu for a while to the town and its trade"	322
MUSIC	323

ILLUSTRATIONS.

	PAGE
CRIEFF, FROM THE SOUTH-WEST	4
DUNRUCHAN, FROM THE EAST	9
FACSIMILE OF AUTOGRAPH RECEIPT OF DAVID MALLOCH . . .	18
FACSIMILES OF AUTOGRAPHS	19
CLIFDEN (IN THE EARLY PART OF LAST CENTURY)	31
FREDERICK PRINCE OF WALES	35
FACSIMILE OF AUTOGRAPH OF LUCY MALLET	36
STRAND-ON-THE-GREEN, EAST VIEW (FROM AN OLD ENGRAVING, 1750)	43
GEORGE STREET, HANOVER SQUARE	44
SEAL OF DAVID MALLET	54
FACSIMILE OF AUTOGRAPH OF LUCY ELSTON	59
MONUMENT IN TERRINGTON CHURCH, YORKSHIRE	63
MONUMENT IN BEACONSFIELD CHURCH, BUCKS	*74
FACSIMILES OF AUTOGRAPHS	*81
BOWES, SOUTH-EAST VIEW	171
BOWES CASTLE, SOUTH-EAST VIEW	172
BOWES CHURCH, SOUTH-WEST VIEW	175
FONT IN BOWES CHURCH	176
FACSIMILES OF AUTOGRAPHS OF MINISTERS OF BOWES, &c. .	176
THE UNICORN INN, FORMERLY THE GEORGE INN	181
THE HOUSE NOWSTANDING ON THE SITE OF THE KING'S HEAD INN	192
BOWES CHURCH, NORTH-EAST VIEW	231
MONUMENT TO ROGER WRIGHTSON AND MARTHA RAILTON . .	232

MEMOIR OF DAVID MALLET.



MEMOIR OF DAVID MALLET.

DAVID MALLET, a poet and miscellaneous writer, is said to have been, by his original, one of the Macgregors,* a clan of which the name was expressly abolished by an Act of the Privy Council, dated 3d April 1603, and against which a subsequent Act of Council (24th June 1613) and an Act of Parliament (1617, ch. xxvi.) were directed; and which again, in the early part of last century, under the

* "Gregor, of whom the family of Ruodhrudh, or Roro. . . . Of Roro's family are the *Mhallich*, so called from 'their 'large eye-brows,' of whom the late David Mallet. . . ."—Douglas' *Baronage of Scotland* (Edinburgh, 1798), p. 496.

Two Gaelic origins may be surmised for the surname Malloch :

1. Mala, Maladh, Malach, sub. fem.
 1. A brow, an eye-brow.
 2. The brow of a hill
2. Mallaichte, pret. part. v. Mallaich, cursed, accursed, maledictus, execratus.

There is stern significance in the name *Malloch* assumed by some of the outlawed and proscribed Macgregors, provided it be taken from the verb *Mullaich*. The Macgregors were often proud of perilous notoriety.

See *Europ. Mag.*, vol. xlv. p. 4; also Introduction to Rob Roy. In Douglas, p. 493, a reference is made to the "History of the Alpinian Family, in Latin; recovered from the Scots College at Paris, by David Mallet, Esq."

conduct of Rob Roy, became formidable and infamous for violence and robbery.

The original name of the poet was Malloch. According to statements comparatively recent, he was the son of James Malloch,* who kept an inn at Crieff in Perthshire,

* "*Jan. 14, 1797.*—MR. URBAN,—In an excursion which I made last autumn to visit the place of my nativity, I had an opportunity of ascertaining the parentage of the poet Mallet. His father, whose name was James Malloch, kept an alehouse in Crieff, a handsome little village in the county of Perth, and about fifty-six miles north from Edinburgh. Here Mallet was born. During the rebellion in 1715, the village of Crieff was burnt by the Highland army, on account of the attachment of its inhabitants to the royal cause. The house of James Malloch shared the same fate with the rest of the village. Some years ago, the descendants of the sufferers received from Government a sum equivalent to a certain proportion of the loss which had been sustained. The proportion which fell to James Malloch's heirs was about 24*l.* sterling. This sum, I believe, was never claimed by any of Mallet's children.

"CREFENSIS."

(Gentleman's Magazine, vol. lxxvii. p. 8.)

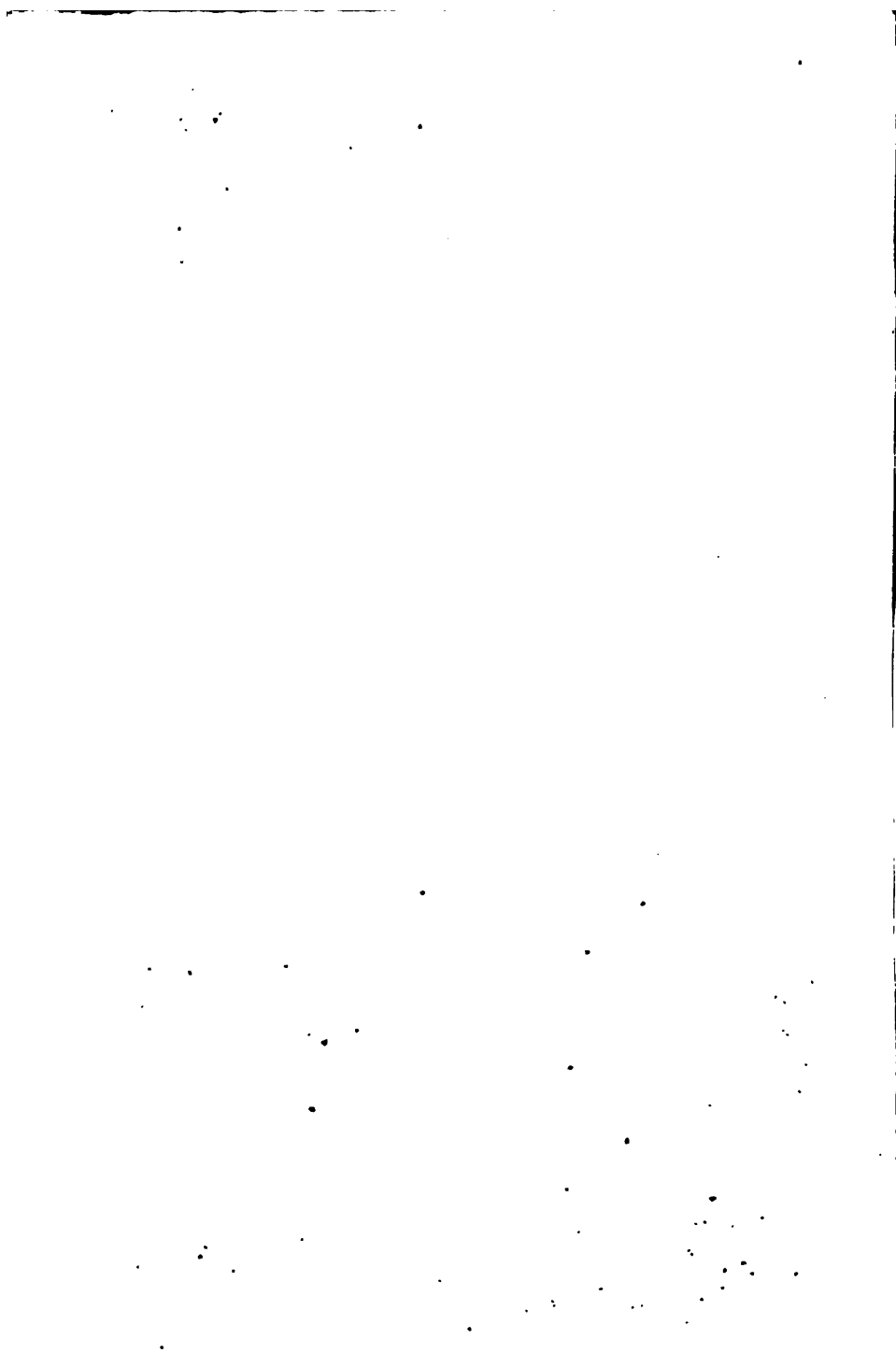
"DISCIPLINE.—1704. Oct. 29.—The Session being informed of the profanation of the Lord's day immediately after Michaelmas, by some drunken folks, in James Malloch's house in Crieff, appoint the said James, and Beatrix Clerk his wife, to be summoned against Sabbath next.

"1704. Nov. 6—After prayer, sederunt, Minister and Elders. James Malloch being summoned and called, compeared; and being interrogate anent the abuse by some strangers drinking and fighting (as was reported) in his house the Sabbath immediately following Michaelmas, Answered, that they were drunk before they came into his house; that they only drank three pints of ale; and when they began to fight he put them to the door. He being enquired at if it was in time of Divine service they came into his house, and if he himself was hearing sermon that day, Declared that it was after Divine service they came into his house, but confessed that he himself was not in the kirk that day. He was summoned, *apud acta*, against Sabbath next, and Beatrix Clerk, his wife, being summoned, called, and not compearing, they appoint her to be cited to the same diet. . . .

"1704. Nov. 12.— . . . James Malloch and Beatrix Clerk being called, compeared; and she being interrogate anent the abuse committed by some drunken strangers in her house on the Sabbath day after



Griff



where David is said to have been born, about the year 1700. His baptism, however, is not found in the registers of that parish. Several of the old people in Crieff remember to have spoken with those who knew the alleged parents of David Malloch.

Dunblane, also, has been mentioned as the poet's birth-place, but without much reason.

The claim of Foulis Wester rests not on tradition, but on recorded evidence, which presents some slight presumption of its being his birth-place. The parish register contains the following entry, among many others, relating to the Malloch family :

"James Malloch and Beatrice Cock, both in this parish, gave up their names, paid their dues, and were proclaimed for the first time, in order to marriage, Sab. 25th Oct. 1702, and were proclaimed on 1st and 8th Nov. following."

We have seen already that James Malloch and Beatrix *Clerk*, his wife, were living at Crieff in 1704. Tradition has handed it down that David Mallet was educated at Crieff.* The Christian name of his father was *James*, according to his own statement, as we shall find in the

Michaelmas, answered as her husband the last day. Being asked if she was hearing sermon that day, replied that she was both forenoon and afternoon. They being both rebuked for giving entertainment to the folks on the Sabbath day, and promising never to do the like, were dismissed. Closed with prayer." (*From the Records of the Kirk-Session of Crieff.*)

* It has been stated, on the authority of the late Dr. William Wright, physician to the forces under Sir R. Abercromby, that David Malloch, and Dow the historian of Hindostan, were both educated at the school of Crieff.

sequel. The Crieff register does not contain the proclamation of a James Malloch and Beatrix *Clerk*, nor, indeed, any entry relating to them, except the one above mentioned. The inference, then, is not unreasonable, that the two persons proclaimed at Foulis Wester in October and November 1702, are identical with those resident in Crieff in 1704; and that an error has been made in the entry in the Crieff register of the surname of the wife of James Malloch.

It may be matter of wonder, that, if these were the parents of David Malloch, there are no entries of baptisms of their children either at Foulis Wester or Crieff. If they had any children born at Foulis Wester, they may have neglected to register them: and so also at Crieff. Such negligence was not unusual at the period in question, and, indeed, is not at the present day. Nor was it confined to country villages. In the register for the city of Edinburgh, the baptisms of three of the children of Allan Ramsay were omitted.

The supposition, however, that we have here ascertained our author's parents, even if he was the eldest son,* is invalidated by the record of his age at the time of his death, if it be an accurate record.

It is uncertain how long James Malloch, the innkeeper, resided in Crieff; probably till 1715, when that village was burnt.

We now pass to the parish of Muthill. The parish

* He mentions in his letters one brother who seems to have been younger than himself: see Letters xvi. and xvii. This brother obtained a situation at Greenock, where he was known by the name of Malloch.

registers do not go further back than 1709, and the name of Malloch is not found in the registers of baptisms.* At this time there is resident at Muthill a farmer of the name of Duncan Malloch, who states that his father and grandfather were born there.

The neighbouring parish of Monzievaird next presents its traditions and records to our notice, which lead us—upon grounds not merely plausible, but very probable—to the conclusion, that David Malloch the poet was not the son of the innkeeper of Crieff, but the son of parents of a less humble condition of life. The registers of that parish contain no entry concerning our author, but some facts of interest may here be mentioned.

A very aged woman named Ann Malloch, blind with age, died in the parish within the last six years. She repeatedly asserted that she had a grand-uncle, who, when quite a young man, went to London, travelled abroad, wrote a book, and died in England. She also mentioned that he rather avoided having any intercourse with his relations, and that he became a great man.†

* Search has also been made, but without success, in the following parishes: Auchterarder, Comrie, Dunblane, Dunning, Trinity Gask.

The name Malloch is rarely found among the gentry of Scotland. Among tradesmen and others it occurs in Dunblane, Dunkeld, Edinburgh, Glasgow, and still more frequently in Perth.

† The tradition of Anne Malloch is confirmed by the information contained in the following graphic and very interesting communication:

“Manse of Monzievaird, Crieff, Sept. 6, 1855.

“DEAR SIR,—Yesterday I had a very unexpected and interesting conversation with an old parishioner of mine, who has for years been an invalid from the infirmities of age, and whose memory is often gone. She was yesterday as collected and acute as any person can be, and told me that in her young days she had often heard of *David Malloch*,

This woman's father was Duncan Malloch, a farmer's son in the parish. He died about the year 1794. His

an uncle of the family at Thornhill (the children of James and Matthew), who went to London and was a great man, and 'got a vast of money by a marriage.' She had heard, too, of his writing books; and she knew that he had kept little or no correspondence with his relations in Scotland.

"She also mentioned that her mother had often talked of the intimacy that had existed between the Perth family and their vassals at Dunruchan—that her mother, when a little girl, had often seen several carriages from Drummond Castle in one day at Dunruchan—and that when the Perth family came to be in trouble in 1715, all the silver, plate, &c. of Drummond Castle were removed to Dunruchan. The younger members of the Perth family often resided for weeks at Dunruchan for the sake of drinking goats' milk. My informant's mother was servant at Thornhill to James, and had therefore excellent opportunity of knowing. My old friend, however, could not say whether she had ever heard the name Beatrix except in connection with James's second daughter, and seemed confused about this; but in every other part of her conversation she was clear and intelligent. James of Dunruchan, and all his kindred, were Roman Catholics. He was *one of three* on the great estates of Perth *who rode on saddles*, that being a dignity not permitted, or too costly, for others.

"My informant is blind from age; is about eighty-five; has been a most industrious woman; never heard of the alehouse story; was indignant at the alleged *loyalty* of Crieff; and has heard her mother speak often of David, who was a great man in London. All this corroborates very materially the accuracy of my previous communication. I find now that James of Thornhill had a son named Matthew, whom my informant distinctly remembers. This makes no difference. She has heard her mother speak many a time of the great losses and impoverishment of the Mallocks after they left Dunruchan—they were not like the same people. * * * * *

"Faithfully yours,

"W. R.

"I mentioned to my old friend that I had heard that David, who had gone to London, had been a bell-ringer in a school in Edinburgh—she remained silent. I repeated the statement,—she turned fretfully in bed, and said, 'His father's son would keep a door to no man.' This means a great deal in our vernacular."

On the 20th September 1855, in company with my correspondent, I heard from the mouth of this aged woman, Elizabeth Gow, the substance of the story detailed above.

father was Matthew Malloch, farmer at Thornhill in Monzievaird, but he was a native of the adjoining parish of Muthill.

The Mallochs had for many years been settled upon the farm of Dunruchan,* on the Perth estate in that parish.



Dunruchan.

They were people of great respectability, and of considerable wealth for their station. In 1715, they were concerned in the raising of the standard of the Chevalier de St. George; and again in 1745. On both occasions they were great sufferers pecuniarily. About the year 1746, when the Perth estate was confiscated, the Mallochs removed to the farm of Thornhill. They still had some cattle; but ill fortune fell heavily on them at Thornhill,

* Dunruchan is about two miles west of Muthill: the name signifies *the farm-house in the heather*.

and disease wasted in one season all the farm-stock which they had saved. When Matthew came to Thornhill, he was still accounted a yeoman of substance, and considered himself a person of some distinction in the district. He was, however, reduced to poverty before he died; but he never forgot the prerogatives of his better fortune. The Earls of Perth had always shown his family much attention; but in 1746 that source of distinction was destroyed. Matthew, who left Dunruchan for political reasons, came to live, in 1746, with his brother James, who was the first to settle at Thornhill; and accordingly, in the Monzievaird register, of date Feb. 24, 1751, there is the baptism of a child named *Beatrix*, daughter of James Malloch and Janet M'Innes, his wife, in Thornhill. It is conjectured that our author was a brother of Matthew and James. The name *Beatrix*, which is rare in Scotland, adds a new element of probability to this opinion. If this idea be well founded, James Malloch's child was named after *his mother*, a rule which in Scotland is seldom broken, and which requires that the second daughter in a family shall receive the name of the *father's mother*. There is reason to know that this *Beatrix was the second daughter* of James.

Dr. Johnson, in his life of our author, says, that "it was remarked of him, that he was the only Scot whom Scotchmen did not commend." Assuming that we are correct as to his parentage and family, there was every reason which would induce him to avoid the intimacy of his countrymen. It was of the first importance that he should not be known as a member of a family of sturdy Jacobites much in the

confidence and service of the Perth family. This also gives a clue to the statement of Anne Malloch, that her distinguished relative avoided intercourse with his family. Johnson also says: "I never caught Mallet in a Scotch accent;* and yet Mallet, I suppose, was past five-and-twenty before he came to London."

The traditions of all the Mallochs in the parish of Monzievaird, as to the close intimacy between James of Dunruchan† (the father of Matthew) and the Perth family, sufficiently account for the ease of Mallet's deportment, and the absence of provincialisms in his conversation.

Lord Drummond, on whose estate James of Dunruchan was a favoured tenant, was attainted in 1716. The confidential intercourse between the Drummond house and their vassals at Dunruchan goes far to explain the origin of the polite attainments of Mallet even in early life; and the political sorrows of his family account for his singular reserve as to his own history or Scottish affairs.

In 1733, he describes himself as the son of James Malloch, of Perth, "gentleman."‡ That he was able to

* How different was it in the case of Thomson, the son of a minister. He is said to have retained the northern pronunciation throughout his life, and indeed to have had a very broad Scotch accent.

† In 1700, it is probable that the Mallochs were Roman Catholics, and continued so till 1746.

‡ The Drummond estate, on which James Malloch of Dunruchan was tenant, is properly and peculiarly the *Perth* estate. Lady Willoughby de Eresby, who is the present proprietress, styles herself, in any formal deed, "*Clementina Sarah Drummond, of Perth, Lady Willoughby de Eresby.*" It was therefore exactly and peculiarly correct in Mallet to call himself the son of James Malloch, *of Perth*.

Some members of the Drummond family are incidentally mentioned by Mallet in his correspondence with Ker.

contribute, at least, to his son's support is proved in a letter written in the winter of 1723-24: "I have lost my father. He died last month; and you know my fortune hitherto well enough: his death has embarrassed me in all respects." If his father's death embarrassed him, so that he had to ask a loan of money, it is evident that that event had placed him in more straitened circumstances than he had been in before.

To pass from traditions that have reference to Mallet's birth and parentage, we will consider the information that can be gained from his own statement. In the sequel, we shall find that he was 63 when he died, in 1765. He could not, then, be the son of James Malloch and Beatrice Cock of Foulis Wester. There is no reason for imagining that he was ignorant of the actual date of his birth; and though his declaration on entering the University of Oxford would give a later date than 1702 as the time of his birth, yet the record of his age ought fairly to outweigh a statement made, it might be, to avoid some difficulty in being admitted, or from a foolish affectation about concealing his real age.

It is not stated in any notice of our author, either in his lifetime* or afterwards, down to 1780, that he was the son of an innkeeper. Davies,† who was likely to be acquainted with him, and Dr. Johnson, who admits that he had a very slight personal knowledge of him, are both silent as to his birth-place and parentage. Dr. Anderson,

* See *List of Dramatic Authors*, 1747; *Play-House Companion*, 1764, &c. &c.

† *Life of David Garrick*, 1780.

his most copious biographer, says (1794) only that "it is probable he was a native of Perthshire."

Tradition, moreover, says nothing of the poet in connection with an innkeeper.

There is no reason to doubt that the names of the parents of the poet were James and Beatrix. That Beatrix was the name of the wife of James of Dunruchan, different members of the family have asserted; and this is very materially corroborated by the name of the second grand-daughter. James and Beatrix here mentioned were settled at Dunruchan long before and after 1702.

The statements in the letter of CREFENSIS are very improbable, and it does not appear that they rest on any good foundation.

Passing from the consideration of the parentage of our author, it may be observed, that his having been at Crieff school, when taught by Ker, is in no way inconsistent with the Dunruchan connection. The distance of Crieff from Dunruchan is but about four miles and a half, and the parish school of Crieff was at that time the nearest to Dunruchan.

One cause of the great difficulty in searching records, and identifying parties in this part of Scotland, arises mainly from the various names which the *same parties* have at different times or in different places assumed; and this, too, not merely for the purpose of evading justice by the help of an *alias*, but from Highland pride and etiquette. The uncertainty about these matters was the more remarkable in the case of the Macgregors, as in some instances the name varied with each generation.

Lastly, it may be remarked, that the Roman Catholicism of the Mallochs quite accounts for the absence of entries in official records.

Of David Mallet's early years we have but scanty and discordant memorials.* He is said to have received some part of his early education under Mr. John Ker,† his earliest patron; but at what place is uncertain.

While Mr. Ker was one of the teachers at the High School of Edinburgh, Mallet, it is said, was employed for six months, in 1717, as the Janitor of that Institution.

* According to Mr. Lumesden, Mallet was the son of a country carrier, who, having mentioned to Mr. Home, the town-clerk of Leith, that he had a sharp boy whom he wanted to educate, Mr. Home desired him to send the boy to town. Mr. Home sent him to the High School, where he was noticed by Mr. Paterson, one of the masters; and he had afterwards a bursary at the College of Edinburgh.

See Letter i. *Europ. Mag.* xxiii. 338. It does not appear that Mallet had a bursary.

An account of Mallet's early life is contained in several letters addressed by him to Professor Ker. See *Europ. Mag.* vol. xxiii. pp. 338, 412; vol. xxiv. pp. 22, 87, 174, 257, 341; vol. xxv. pp. 6, 99; also *Edinburgh Mag.* (new series), 1793. It appears doubtful whether these letters are printed in proper order, and with correct dates. Three of them are printed in the *Morning Herald*, Aug. 8 and 9, 1793. This correspondence, in eighteen letters, extends from Oct. 5, 1720, to July 31, 1727. The letters were, when first published, in the possession of James Drummond, Esq. The remaining part of the correspondence was in the possession of Professor Ker's brother, who went to the West Indies, and was supposed to be lost.

† See Letters i. and ii. *Europ. Mag.* xxiii. pp. 338, 339. Ker began his career as parochial schoolmaster at Dunblane; and afterwards, in August 1701, became master of the Parish-school of Crieff. (See *Records of the Kirk Session of Crieff*, Aug. 17, 1701.) He was elected, March 25, 1713, one of the classical masters of the High School of Edinburgh; and was appointed, Dec. 4, 1717, to the professorship of Greek in King's College, Aberdeen. After holding that office for seventeen years, he was elected Professor of Humanity in the University of Edinburgh on the 2d Oct. 1734. He died Nov. 19, 1741.

This fact, as asserted by Dr. Johnson, and previously by Davies, the biographer of Garrick, though apparently established by recent inquiries,* is still controverted.

It is certain that a person of the name of David Malloch held the office; and in favour of this person being the embryo poet, who was then about fifteen or sixteen, it is urged that several young men held the office as late as 1720 or 1725, employing porters, or female servants, as their deputies in the drudgery part of their work. On the other hand it is contended that the probability is against the appointment of a mere boy; and that as it was the duty of the Janitor to ring the bell for assembling the scholars, clean the class-rooms, and do menial offices, it was most improbable that he should be at the same time a student of the High School of Edinburgh, which was the resort of the sons of noblemen and persons of wealth and distinction: that, in 1794, when Dr. Anderson wrote the life of the poet, though many persons were living whose fathers had been educated at the High School between 1710 and 1730, yet no trace or tradition of such a Janitor existed. "Tradition," observes Dr. Anderson, "is silent concerning it, and immemorial usage is against the supposition of his eligibility for such an office." It is further argued that this assertion originated with Dr. Johnson and his friends, who, from a dislike to Mallet, would be very ready to receive any gossiping story about him: that Boswell would know that such a name had been in the list of Janitors, and would be quite ready to give currency to the allegation, which was not so likely to be

* See Steven's History of the High School of Edinburgh, p. 89. The school existing in Mallet's time is represented at p. 14.

openly contradicted by Mallet, who for other reasons was reserved about his early life.

It is insisted that there is no direct evidence that the story was ever told in Mallet's lifetime, or was known to any of his friends who might have inquired into its truth: that when the story was published, nearly twenty years after Mallet's death, there was no friend left behind him who would take the trouble to examine into the truth of it; and from his kindred he had notoriously estranged himself. Would such a man as Mallet was, it is asked, have written the following paragraph, had he ever in his life been a bell-ringer, though some men under similar circumstances might have done so?

"A Prelate, &c.

Tho' 'twas the Doctor preach'd, — *I toll'd the bell.*"

Verbal Criticism, line 97.

To the several objections here raised it may be replied, that in the argument as to immemorial usage there is a confusion of time: that tradition is not wanting, inasmuch as William Fraser, *Dux* of the High School in 1766, has stated* that the Janitor at that time alluded to the poet having held the office, and that, in his early boyhood, his (Fraser's) father had spoken to him of its being a settled point that the poet had been Janitor.

It is beyond a doubt that Boswell entertained an unfriendly feeling towards Mallet. This was exhibited in 1763, but two years before the poet's death.

On May 16th in that year Boswell became acquainted with Dr. Johnson, and a few weeks after, when in Johnson's company, he mentions Mallet's *Elvira*, and that he

* To Dr. Steven, the historian of the High School of Edinburgh.

and two others had joined in writing a pamphlet against it. On this occasion he might speak of Mallet's early years, and the High School of Edinburgh. It will not, however, be readily believed that Boswell would distort a fact within his knowledge, to throw slight and disparagement even on one whom as a critic he had attacked. It would be an insult to the memory of the great moralist to harbour the most vague suspicion that he would wantonly give currency to an allegation unless he were satisfied that it rested on a good foundation.

In corroboration of this fact further evidence is at hand. Davies in his account of our author, published nine or ten months before the life by Johnson, states that Mallet was, *when very young*, Janitor of the High School of Edinburgh. Now this is a special mention of the fact which a mere inspection of the document to be noticed presently would not authorise. Davies, however, had peculiar facilities of obtaining accurate knowledge on this subject. In 1728 and 1729 he was at the University of Edinburgh completing his education. He was afterwards in London at the Haymarket Theatre (1736), and eventually, after some absence, returned to London on an engagement at Drury Lane Theatre in 1753. From his connection with that theatre he probably had some personal knowledge of our author.

Lastly, there can be furnished in addition documentary evidence, as it appears, of a character convincing and conclusive. In the custody of the Chamberlain of the City of Edinburgh are several receipts or discharges by those who have been Janitors of the High School. Amongst

them is one signed :

David Malloch

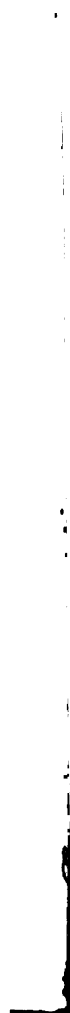
It bears date Feb. 5, 1718, and is a discharge for the sum of 16*s.* 8*d.*, being his full salary for the preceding half year. That was the exact period he held the office. The whole of the document, together with the indorsement, is obviously written by one person. The handwriting in its stiffness and want of freedom is that of a boy. The back of the document shows that after writing a few letters of the first word of the receipt, for some reason, he stopped and begun again on the other side of the paper.

“Received by me David Malloch present Janitor of the High School of Edinburgh from Mr Robert Wightman present thesaurer of the Said burgh the Sum of ten pounds Scots money as an half years Aliment due to me from lambas I^m VII^c seventeen years to Candlemass last by past I^m VII^c eighteen years And therefore I exoner and discharge the sd Mr Robert Wightman thesaurer forsaid of the sd ten pounds Scots as the half years Aliment forsaid for now and ever Which discharge I oblidge me to warrant att all hands & against all deadly as law will In witness whereof I have writen & Subscribed thir presents att Edinburgh the fifth day of Feberwary I^m VII^c and eighteen years

DAVID MALLOCH.

[Indorsement.]

Discharge
David Malloch
to
Mr Robert
Wightman
1718”



If David Mallet the Poet was the Janitor in question he was so *when very young*. That he was Janitor we have further proof of a decisive character.

A comparison of the signature of the receipt with the Poet's signature in 1721, 1722, and in later periods of his life, and a further comparison of the handwriting of the receipt itself with the letters of Mallet still preserved, and also with his will, leave no doubt that the assertion of Davies and Dr. Johnson rests on well-tested information.

It does not appear that Mallet was ever a student at Aberdeen, as has been stated.

In 1720 he resided in the family of Mr. Home, of Dreghorne, near Edinburgh, as tutor to his children, though without a fixed salary, and at the same time prosecuted his studies at the University of Edinburgh.*

One of his first compositions was a Pastoral, published in the *Edinburgh Miscellany*.† In the year 1721 he gave a poetical version, from the Latin, of a *Congratulatory Poem*, written by Mr. Ker. In the same year he wrote

* The following are entries of his name in the album or book of enrolments :

“31 Martii 1721. Da. Malloch.

Discip. D. Gul. Scot.

30 Martii 1722. Dav. Malloch.

Discip. D. Colins Drummond.”

† See Letter i. Europ. Mag. xxiii. p. 338. *Edinbro' Miscellany*, 1720, p. 223. This Pastoral is stated to be “By a Youth in his fifteenth year.” Two other small poems, “by the same Hand,” follow it. To the last the initials “D. M.” are subscribed. At p. 259 is another poem, “‘Epithalamium on the Marriage of a Friend,’ by a Boy in his fifteenth year.” To this also the initials “D. M.” are subscribed.

a poem on *The Transfiguration*, in imitation of Milton's style.*

He was now rising into reputation, and easily obtained the acquaintance of Thomson, his fellow-collegian, with whom he was destined to be more intimately connected; of Paterson, the translator of *Paterculus*; Malcolm, author of the *Treatise on Music*; and Murdoch; and seems to have been particularly noticed by Ramsay and Hamilton. In 1723,† the Duke of Montrose having inquired among the professors for a tutor to educate his sons,‡ Mallet was recommended. "It is scarcely necessary to say," remarks one of his biographers, "that only the greatest merit could have procured for a youth of humble parentage so distinguished a preference over the rest of his fellow-students." His salary was 30*l.* per annum. In August of the same year he took his departure from Scotland for London, and

* See Letter iii. *Europ. Mag.* xxiii. p. 413. This poem is not in Mallet's works. It is printed in the *Europ. Mag.* xxv. p. 52. *Edinburgh Mag.* (new series), ii. p. 339. *Anderson's Poets*, vol. ix. p. 710.

† See Letter vi. *Europ. Mag.* xxiv. 23.

‡ The third and fourth sons of the first Duke. His eldest son, James, died in his infancy. David, the second son, died in 1731. 'In a letter from Mallet to Aaron Hill, Sept. 29 [1731], addressed from Clys, he mentions his approaching death. William, the third son, succeeded as second Duke in 1742, and died in 1790. George, the fourth son, died in 1747. See Aaron Hill's *Works*, 1754, vol. ii. p. 245; also vol. iii. pp. 367-370.

To Lord George Graham, on his Action, near Ostend, on the
24th June 1745.

* * * * *
"Oh, Mallet, this was *he*—sweet heav'n-fac'd boy!
Thy friend congratulates thy conscious joy:
Pride of thy care, thou led'st his earliest youth,
To court plain glory, white as robeless truth:—"
* * * * *

proceeded from thence to Shawford, near Winchester, where the Duke of Montrose then resided. In December his father died.* Shortly afterwards he came to town with his pupils. His first production in England was the celebrated ballad of *William and Margaret*, published in July 1724.†

A letter to Mr. Ker, dated Shawford, September 15, 1724,‡ has the following postscript:

“P.S. My cousin Mr. Paton would have me write my name *Mallet*, for there is not one Englishman that can pronounce it.”

The first time that the name of *Mallet* is met with is in 1726, in a list of the subscribers to Savage's *Miscellanies*. He continued, however, to write his name *Malloch* down to the year 1728,§ and probably some time longer.

In 1725 he wrote a poem in imitation of Ker's *Donaides*.|| This was afterwards published in his works,

* See Letter viii. Europ. Mag. p. xxiv. 87.

† See Letter xi. Europ. Mag. xxiv. p. 175. Davies' *Life of Garrick*, 1780, vol. ii. p. 28.

‡ The date of this letter seems to be incorrect. The letter was probably written in 1725.

§ Prefixed to the second edition (in 8vo) of Thomson's *Winter* is a copy of verses signed “David Malloch.” See Letter xviii. Europ. Mag. xxv. p. 100. Boswell's *Life of Johnson*, vol. viii. p. 212. London, 1835, 10 vols. The Dedication of *Winter* prefixed to the first edition, was written by Mallet. In the list of subscribers to Dennis' *Miscellaneous Traits*, 1727, we find “Mr. David Malloch.” In the list of subscribers to Thomson's *Seasons* (4to), London, 1730, we find “Mr. Mallett.” The name of “David Mallett, Esq.” appears in the list of subscribers to Thomson's *Orpheus Caledonius*, 2 vols. second edition, 1733, and to Aaron Hill's Works, 4 vols. 1764.

|| It is subjoined to the *Donaides*, Edinburgh, 1725, and occupies four pages quarto, “by David Malloch, A.M.” See Gough's *Topography*, vol. ii. 647. It is printed in *Edinburgh Mag.* (new series), 1793.

with several alterations, as *Verses occasioned by Dr. Frazer's rebuilding part of the University of Aberdeen*.*

In the same year, at the request of Mr. Ker, Malloch translated his Latin verses on the death of Sir William Scott.†

Towards the close of 1725, it seems probable that an offer was made by the University of Aberdeen to confer on our author the degree of M.A. Some intimation to that purport might be conveyed to him by Professor Ker, to whom in one of his letters Mallet thus writes:—"I never took any degree at Edinburgh, nor ever asked for any: when your society bestows that honour upon me, I will return them my thanks in a letter addressed to the whole body."‡

The following appears in the Records of the University and King's College, Aberdeen :

"11th January 1726.

"The Masters having formerly seen and approven an English Poem, written by Mr. David Malloch, tutor to the Duke of Montrose's sons, in imitation of the *Donaides*, and having ordered the same to be published therewith, they, as a mark of esteem and respect, unanimously agreed that a diploma shall be sent to him, conferring on him the degree of Master of Arts."§

At this early period of our author's career it cannot be uninteresting to notice the terms in which he is mentioned by his distinguished friend and countryman Thomson. In

* See Boswell's *Life of Johnson*, vol. viii. 212.

† See Letter xv. *Europ. Mag.* xxiv. 342.

‡ Letter xv. *Europ. Mag.* vol. xxiv. 343.

§ *Fasti Aberdonenses*, Spalding Club Pub. 1854, p. 445.

the preface to his *Winter*, 1726, Thomson thus writes: "It perhaps might be reckoned vanity in me to say how richly I value the approbation of a gentleman of Mr. Malloch's fine and exact taste; so justly dear and valuable to all those that have the happiness of knowing him; and who, to say no more of him, will abundantly make good to the world the early promise his admired piece of *William and Margaret* has given."

In the early part of 1727, along with his noble pupils, he made the tour of Europe; and on his return, from the influence of the noble family in which he resided, and his poetical reputation, he was admitted to association with the first characters of the age, whether for dignity of rank or eminence for ability; amongst whom were Frederick Prince of Wales, Lyttelton, Chesterfield, Bolingbroke, Pope, and Young. In 1728 he published his poem, *The Excursion*,* in two cantos. "It is not," remarks Dr. Johnson, "devoid of poetical spirit. Many of the images are striking, and many of the paragraphs are elegant." In 1731 his tragedy of *Eurydice* was performed with great success† at Drury Lane.‡ The Prologue and Epilogue were written by Aaron Hill.

* *The Excursion*, a Poem; in two books. London, 1728, 8vo. "Lately printed, *The Excursion*, a Poem: to which is added *William and Margaret*, a Ballad, now first printed from the author's copy." *The Daily Courant*, London, Feb. 22, 1729. See Letter xvi. *Europ. Mag.* xxv. 6.

"Rapt I foresee thy Mallet's early aim
Shine in full worth, and shoot at length to fame."
Savage, *The Wanderer*, canto i. 327.

† See *A Compleat List of all the English Dramatic Poets*, 1747; *Play-House Companion*, 1764, vol. i.; *Eurydice*.

‡ Feb. 22, 1731; acted about thirteen times. 1731, Nov., is the

Mallet continued with the Montrose family up to about the end of 1731, and was occasionally at the two country seats of the Duke, Shawford near Winchester, and Clys near Swaffham, Norfolk. To the latter place we find letters addressed to him in September and as late as December in 1731. After a connection of above eight years, Mallet left the Montrose family for that of Mr. Knight at Gosfield.* This new engagement seems to have been entered upon some time before he left the Montrose family. In a letter from Pope to John Knight, Esq., dated August 23, 1731, there is a reference to Mallet. He and his pupil, the son of Mrs. Knight, subsequently

date of the dedication to the Duke of Montrose. It was revived at Drury Lane, March 3, 1759, and acted four times. See Aaron Hill's Works, second edition, 1754, vol. i. pp. 84, 97. Davies' *Life of Garrick*, 1780, vol. ii. 29. *Biographia Dramatica*, vol. ii. 110.

Time required for acting <i>Eurydice</i> :		H.	M.
" Act i.	. . . . .	0	20
" ii.	. . . . .	0	20
" iii.	. . . . .	0	25
" iv.	. . . . .	0	15
" v.	. . . . .	0	16

Whole play 1 36

Act iii. ends 19 min. after 7. Play over 6 min. after 8." *Dramatic Time-piece*, 1767.

The tragedy gave rise to a pamphlet entitled, "Remarks on the Tragedy of *Eurydice*, in which it is endeavoured to prove the said tragedy is wrote in favour of the Pretender," 8vo, 1731.

* "Pope procured him the situation of travelling tutor to the son of his friend and correspondent, Mrs. Newsham; an office of five years' continuance, spent in travelling abroad with profit and without expense." Cunningham's *Johnson's Lives of the Poets*, vol. iii. p. 364. Mrs. Newsham married secondly John Knight, Esq., who died in 1733, Oct. 2. On the 23d March 1736 Mrs. Knight was married to Robert Nugent, Esq.

travelled abroad.* In a letter from Pope to Mrs. Knight† (then a second time a widow), dated August 5, 1734, is the following passage:—"I wish Mr. Newsham all that you wish him to have, and to be. Where is he and Mr. Mallet?" In a subsequent letter, dated Sept. 1, 1734, Pope thus writes:—" . . . I had the most entertaining letter imaginable from Mr. Mallet, from Wales. . . . Believe me, without more words, yours. First, the post told you so, when I had no other messenger, then Hartet‡ had a line to tell you so, and now Mr. Newsham." From the beginning and the close of this letter, it appears to have been taken by Mr. Newsham to his mother from Pope.

At this time, then, it seems that Mallet and his pupil were not together; but his connection with the family had not ceased, as we find from a letter of Pope to Mrs. Knight, dated Nov. 25, 1735: " . . . To prove to you how little essential to friendship I hold letter-writing, after the experience of thirty years (for so long Mr. Curll tells you I kept a regular correspondence), I have not yet written to Mr. Mallet, whom I love and esteem greatly, nay, whom I know to have as tender a heart, and that feels a remembrance as long as any man. Pray send him the enclosed. . . "

From this we find that he and his pupil were again together. In a later letter to the same lady (then Mrs.

* See Letter from Mallet to Pope, written from Openheim and Hanover, where he and his pupil were. *Gentleman's Mag.* (new series), vol. iv. 374; Oct. 1835.

† See bust and portrait of this lady in Bowles' edition of Pope, vol. x. pp. 97, 117.

‡ See Lines by Savage, on "Harte, Vice-Principal of St. Mary Hall Oxford, being presented by Mrs. Knight to the living of Godsfield in Essex." Johnson's *English Poets*, vol. xli. p. 280.

Nugent), dated Sept. 6, 1736, Pope thus writes: "... I foresee Mr. Newsham's return is approaching. I doubt not he will bring you back the completion of your happiness; and if he does, I must say you will owe something to Mr. Mallet, in not only restoring you a son as good as he carried him out (which few tutors do), but in a great degree making and building up, as well as strengthening and improving, what is the greatest work man or woman ought to be proud of, a worthy mind and sound body. . . ."

We see, then, that Mallet's connection with this family continued for a period of five years, though at certain intervals his pupil was not with him.

The premature death of his friend Mr. Aikman, in 1731, called forth from Mallet a touching epitaph,* which was engraven on the tomb of Aikman and his son in the Grey Friars' Churchyard, Edinburgh. In 1733 (April) he published his poem on *Verbal Criticism*,† designed to pay court to Pope.

In the same year, Nov. 2, at the same time as his pupil

* See letter from Aaron Hill to Mallet, Oct. 2, 1731, A. Hill's Works, vol. i. 136: "It is elegantly comprehensive, and significantly mournful, and has a melancholy strength of tenderness running every where thro' it." It is commended also by Pope. See *Europ. Mag.* xxxv. 175.

† See *London Mag.* vol. ii. 220, 313. Pope's Letter to Richardson, Bowles' Ed. of Pope, viii. 283; Roscoe's do. viii. 552.

The poetic character of Shakespeare is admirably portrayed in this poem:

"Pride of his own, and wonder of this age,
Who first created, and yet rules the stage,
Bold to design, all-powerful to express,
Shakespeare each passion drew in every dress:
Great above rule, and imitating none;
Rich without borrowing, nature was his own."

Mr. Newsham,* he was matriculated as a member of St. Mary Hall,† Oxford. He represented himself as the son of James Malloch of Perth, gentleman, and stated his age to be twenty-eight on his last birthday. He entered as a gentleman commoner.‡

In the early part of 1734 he renewed his connection with the University of Edinburgh, as will be seen from the following document, extracted from the minutes of the Senate of that University.

* James, son of John Newsham, Esq. of Chadshunt, Warwickshire, born Oct. 7, 1715, baptised Oct. 9.

"1733. Nov. 1. Jacobus Newsam admissus est super ord. Comens." (St. Mary Hall Buttery Book.)

"1733. Aul. B.M. Nov. 2. Jacobus Newsam, 18, Johannis de Chadshunt, Warwick, Arm. fil." (Matriculation Register.) The name (sometimes entered "Newsham") does not occur after March 1734 in the Hall Books, and it does not appear that he ever proceeded to a degree.

In 1736 (July 14), there was also matriculated, as of St. Mary Hall, Jacobus Newsham, 19, fil. Edv. N. de civ. Lond. gen. In the Hall Books, on March 17, 1738, we find Mr. Newsam, the gentleman commoner, mentioned as entering on Nov. 1, 1733, and the commoner Newsham, in the same page. The latter became B.A. on June 10, 1740.

† See a view of St. Mary Hall, in Loggan's *Oxonia Illustrata* (1675), Plate xxxvii. *Délices de la Grande Bretagne et de l'Irlande*, par Beeverel, 1st edition, Leide, 1707; 2d edition (1727), vol. iii. p. 641; and Williams' *Oxonia Depicta* (1732-3), Plate lxii.

‡ His name first appears on the fifth week of the first quarter, commencing Oct. 26, 1733, from which day he *battelled* till the last week in the quarter, when he probably left Oxford for the vacation. He seems to have returned on 9th January 1734, and to have remained till the 4th February. On the 17th, he was again *battelling* in hall, and continued doing so till April 10. His name disappears for a week, occurs again in the accounts April 17, and goes on regularly till May 16; May 17, absent; and so till May 24, when he re-appears, and remains till June 25. Absent during the whole of the long vacation; returns Sept. 2, and resides till Sept. 17; between which time and Sept. 27 he removes his name altogether. The College accounts afford some reason for believing that he lived rather expensively than otherwise. As no room-rent appears to have been charged to him, it is probable that he had

"Edinburgh College, March 5, 1734.

"Sederunt the Principal, Messrs. Goudie, Stuart, Drummond, Maclaurin, St. Clair, Dawson, Stevenson. Mr. Stuart acquainted the meeting that David Mallet, now at Oxford, formerly a student in this University, had writ desiring a diploma of Master of Arts from us. It was found by the registers that he had studied at least three years in this University, and it was testified by his Professors that he had studied diligently; and he having by some of his works, which have been published, given sufficient proofs of his learning to the world, they agreed to give him a diploma of Master of Arts, to be delivered to him upon his subscribing the oath usually signed in such cases; and they did appoint Messrs. Stuart and Stevenson to oversee the draft of the diploma."

In the "Record of Degrees in Arts" the following entry is preserved :

"Decimo sexto die mensis Aprilis D. David Malloch, alias Mallet (olim Alumnus noster), Artium liberalium Magister Renunciatus, datis eam in rem Literis uberrimis dicto die."

In the "Register of Fees" the following entry occurs :
"1734, Apr. 16. David Malloch, alias Mallet, Artium Mag'."

It may be inferred that Mallet was desirous of procuring his Edinburgh degree, that he might the more readily obtain a similar degree in Oxford. It will be observed, that on March 5th the University of Edinburgh agreed to give him the diploma of M.A. This step might be considered a sufficient groundwork for his admission to a degree in Arts in the University of Oxford. Accordingly we find

not rooms in the Hall. If he were married in the latter part of his residence, he would, of course, be in lodgings.

that on March 15th he was admitted to the degree of Bachelor of Arts by decree of Convocation. The Chancellor, Lord Arran, had written in his favour the following letter, which was read in Convocation, March 15th, 1733:

“MR. VICE-CHANCELLOR AND GENTLEMEN,

“I have been moved on the behalfe of David Mallet, gentleman commoner of St. Mary Hall, who resided in the University of Edinbrough above four years, and then took the degree of Master of Arts about ten years since; but having been some time entred in this University, where he intends to do his exercise and proceed Master of Arts, he humbly prays that by the favor of the Convocation the degree of Bachelor of Arts may be conferred on him in order to determine this Lent, and also that so soon as he hath performed the rest of his Exercise for his Master's degree, he may be allowed to be a Candidate for the said degree without any further Dispensation. To this his request I give my consent, and am,

Mr. Vice-Chancellor and Gentlemen,

Your affectionate friend and servant,

ARRAN.

“Grosvenor Street, March 8, 1733-4.”

Now, it will be at once obvious that Lord Arran's letter, though in all probability founded on Mallet's own information, must have been written by him hastily, and with an imperfect recollection of the facts stated by him; for it would be very improbable that Mallet would peril his position or degrees in the University by any misrepresentation, when the truth could be so easily ascertained either by the Chancellor or the University. The statements in his lordship's letter may indeed, by a slight transposition,

be reconciled with the facts as already mentioned. Mallet *had* resided three or four years in the University of Edinburgh, about ten years before, and *had* obtained the diploma of M.A., although it was not formally completed till the 16th April 1734.

On the occasion of the Prince of Orange's visit,* the University of Oxford presented a volume of Verses, in several languages, commendatory of their royal visitor. The volume is designated *Epithalamia Oxoniensia*. It contains the tribute of all the dignified and distinguished men at the University. A copy of verses† by Mallet was comprised in the volume. These verses are reprinted in his *Works*, 3 vols. 1759, but considerably altered from the original.

On the 6th April 1734 Mallet was admitted to the degree of M.A. in the University of Oxford. It is probable his first marriage took place in the latter part of this year.

In 1739 his tragedy of *Mustapha*‡ was acted at Drury Lane§ with great applause. The Prologue was by Thomson. This tragedy was dedicated to the Prince of Wales.

* March 1, 1734. His marriage with the Princess Royal took place on March 14.

† The title is, "To his Highness the Prince of Orange, on his coming to Oxford." At the foot is subjoined, David Mallet, B.A., of St. Mary Hall.

‡ Letter from Pope to Aaron Hill, Feb. 12, 1738-39. Aaron Hill's *Works*, vol. ii. 67. Davies' *Life of Garrick* (1780), vol. ii. 34. See in *Gentleman's Mag.* vol. ix. 95, Dedication, Prologue, and Epilogue; vol. ix. 96, "Lines to Mallet, occasioned by being present at the representation of 'Mustapha,'" also *Scots Mag.* vol. i. 87, 88.

"Mustapha" had previously formed the subject of a tragedy; first, by Fulk Greville, Lord Brooke, 1609; and by Roger Boyle, Earl of Orrery, 1667.

§ Feb. 13, 1739; acted about fourteen nights. *Biog. Dram.* vol. ii. 247.



Capitol Hill

The lines *To Mira, from the Country*, were published in 1740.*

Mallet's next dramatic performance was the Masque of *Alfred*,† written jointly with Thomson, by command of the Prince. It was acted at Clifden,‡ August 1, 1740, in honour of the birthday of the Princess Augusta. It was afterwards almost wholly changed by Mallet, and brought upon the stage at Drury Lane§ in 1751.

* In the *Gentleman's Mag.* vol. x. 197, "By an eminent hand." See Letter xiii. *Europ. Mag.* vol. xxiv. 257; also Letter xv. vol. xxiv. 342; Letter xviii. vol. xxv. 100.

† See *Gentleman's Mag.* vol. x. 411; *Monthly Review*, vol. iv. 366; *London Mag.* for 1740, pp. 393, 403, 408; *Biog. Dram.* vol. ii. 8; Aaron Hill's *Works*, vol. ii. 147.

‡ "Friday, August 1, was performed in the gardens of Cliefden, in commemoration of the Accession of his late Majesty, and in Honour of the Princess Augusta (the Prince and Princess of Wales, with all their Court, being present), a new Masque of two Acts, taken from the various Fortunes of Alfred the Great, by Mr. Thomson and Mr. Mallet; also a Masque of Musick, called 'The Judgment of Paris,' by Mr. Dryden; and concluded with several Scenes out of Mr. Rich's Pantomimic Entertainments." (*Gentleman's Mag.* vol. x. Aug. 1740, p. 411.)

§ August 1st was the anniversary of the accession of George I. The birthday of the Princess Augusta was July 31st. The actors were as follows:

Alfred	MILWARD.
Eltruda	Mrs. HORTON.
Hermit	QUIN.
Earl of Devon	MILLS.
Corin	SALWAY.
Emma	Mrs. CLIVE.

See Davies' *Life of Garrick* (1780), vol. ii. 36; Graves' *Reminiscences of Shenstone*, p. 93.

§ Feb. 23, 1751; acted nine times, see *Gentleman's Mag.* vol. xliii. 570; *London Mag.* vol. xx. 99, 133; Victor's *History of the Theatres* (1761), vol. ii. 126; Davies' *Life of Garrick* (1780), vol. ii. 37; 3d edition (1781), vol. ii. 39. *Alfred* was altered by Garrick, Oct. 9, 1773, and acted about eight times.

"*Alfred*, an Opera, as altered from the Play by Messrs. Thomson

Of Mallet's remaining writings the principal are a *Life*

and Mallet. Printed for A. Millar. Price 1s." 4to. (London Mag. 1745. vol. xiv. 156.)

Acted at Covent Garden, 1745. (*Theatrical Dictionary*, 1792, p. 6 ; *Play-House Companion*, 1764.)

"*Alfred the Great*. Musical Drama. Acted at Drury Lane, 1745." (*Theatrical Remembrancer*, 1788, p. 194.)

In 1753 *Alfred* was produced as an Opera, with the following title :

"ALFRED THE GREAT,

DRAMA FOR MUSIC,

Formerly composed by command of his late Royal Highness

THE PRINCE OF WALES,

AND

Performed at CLIEFDON, on the birth-day of her Royal Highness the
PRINCESS AUGUSTA.

The Musical part of this Performance being then too short for an Evening's Entertainment of itself, the DRAMA is new written, greatly improved from MR. MALLET'S PLAY ;

And the MUSIC (excepting two or three things, which being particular Favourites at CLIEFDON, are retained by Desire)

NEW COMPOSED BY MR. ARNE.

LONDON :

PRINTED IN THE YEAR MDCCLIII.

[*Price One Shilling.*]"

The songs retained are : *The Shepherd's plain life*, &c. ; *Sweet valley*, say, &c. ; *If those who live*, &c. ; *A youth adorned*, &c. ; *O Peace*, the fairest, &c. Several new songs are introduced. Four verses of *Rule Britannia* end the Opera, which is in three acts. The characters are : Alfred ; Prince Edward ; Corin, a *Shepherd* ; Eltruda ; Emma, a *Shepherdess*. It is not stated where it was performed, nor are the names of the singers given.

Mallet's version of *Alfred* (1751) is printed in *The Theatrical Mag.* (1781), "as acted at the Theatres Royal Drury Lane and Covent Garden." There is a portrait of Reddish as Alfred.

There are other dramas on the subject of Alfred :

"*Alfred the Great ; Deliverer of his Country*. A Tragedy. 8vo. 1753."

of *Lord Bacon*,* prefixed to an edition of Bacon's works, published in 1740.

The Prince of Wales being at variance with his royal father was desirous of acquiring popularity by the patronage of men of letters. Amongst these was our author, who was appointed in 1742, May 27th, Under-Secretary† to his Royal Highness, with a salary of 200*l.* a year.

In 1743, October, appeared *The Works of Mr. Mallet, consisting of Plays and Poems.*‡

On the death of the Duchess of Marlborough, 1744, it was found by her will§ that she had left to Glover and

By the author of *The Friendly Rivals*. See London Mag. xxii. 199, and Theatrical Remembrancer, 1788, p. 213.

"*Alfred*. A Tragedy. By John Home." 8vo. 1778. It was performed only three nights at Covent Garden. First time January 21, 1778.

"*Alfred*. An Historical Tragedy." 8vo. 1789. Sheffield.

"*Alfred; or, the Magic Banner*. A Drama. By J. O. Keefe." Acted at the Haymarket, 1796. 8vo. 1798.

"*Alfred the Great*. A Musical Drama, in two acts. By Pocock." Acted first time at Covent Garden Nov. 3, 1827.

"*Alfred the Great; or, the Patriot King*. An Historical Play. By J. S. Knowles." 1831.

* "*Mallet's Life of Bacon* has no inconsiderable merit as an acute and elegant dissertation relative to its subject." Boswell. (Boswell's *Johnson*, vol. vii. 12.) See London Mag. vol. ix. 252; Scots Mag. vol. ii. 240.

† Gentleman's Mag. vol. xii. 275; Scots Mag. 1742, p. 243; Nichols' *Lit. Anec.* vol. vi. 458.

‡ The title-page to a portion of the volume is, *Poems on several Occasions*. Some of these poems had not before been printed. This collection of Poems is dedicated to the Prince of Wales. See Advertisement at the end of *Mustapha*, 1739, and the *Life of Bacon*, 1740: also in London Mag. for 1743, vol. xii. 520.

§ "I believe Mr. Glover is a very honest man, who wishes, as I do, all the good that can happen, to preserve the liberties and laws of England. Mr. Mallet was recommended to me by the late Duke of Mon-

Mallet the sum of 1000*l.*, on condition that they should draw up from the family papers a life of the great Duke. Glover declined the task, and the whole devolved upon Mallet. The life, however, never appeared.* It is not doubted that he took some trouble in collecting materials for his work, and that he intended to do it at some time.

After a long interval, his next work was *Amyntor and Theodora*,† 1747, "in which," Dr. Johnson observes, "it cannot be denied that there is copiousness and elegance of language, vigour of sentiment, and imagery well adapted to take possession of the fancy." Of this poem Gibbon thus records his opinion: "If my friend should ever attain poetic fame, it will be acquired by this work."‡

Early in 1748 Thomson, West, and Mallet were deprived of their pensions of 100*l.* a-year which Lyttelton's influence with the Prince had procured for them, and which were taken away when he incurred the displeasure of their patron. In a letter (1748, April) to his friend Paterson, Thomson says: "I must learn to work at this mine a little more, being struck off from a certain hundred pounds a-

trose, whom I admired extremely for his great steadiness and behaviour in all things that related to the preservation of our laws and the public good." (Extract from Codicil. See *London Mag.* 1745, 186-191.)

* See Aaron Hill's *Works*, vol. ii. 244; Advertisement to *Alfred*, 1751; Boswell's *Life of Johnson*, vol. iv. 192,—vol. vii. 260; Davies' *Life of Garrick* (1780), vol. ii. 56.

† Published in May, price 3*s.* 6*d.* Mallet received from the publisher 120 guineas for it. See *Gentleman's Mag.* vol. lxii. 200; *London Mag.* 1747, p. 248; *Monthly Review*, vol. xv. 55; Davies' *Life of Garrick* (1780), vol. ii. 41; 3*d* edition (1781), vol. ii. 41.

‡ Gibbon's *Journal*, Jan. 1, 1764,—*Miscellaneous Works*, vol. v. 450. 5 vols. London, 1814.



Frederick,
PRINCE OF WALES.

year which you know I had. West, Mallet, and I were all routed in one day."

When, after Pope's death, Lord Bolingbroke resolved to take vengeance on his memory for having clandestinely printed his pamphlet called *The Patriot King*,* Mallet was employed to bring forward the charge in an advertisement to a publication of that and some other tracts. He was rewarded, not long after, with the legacy† of Lord Bolingbroke's works, published and unpublished. About 1749 he wrote *An Epistle to the Author of a libel entitled A Letter to the Editor of Bolingbroke's Works*, and *A Familiar Epistle to the most Impudent Man living*.‡

The poem of *Cupid and Hymen, or the Wedding Day*, appears to have been written in 1750.§ On March 20th, 1750, death deprived our author of his illustrious patron, Frederick Prince of Wales. In 1754, March 6, he published an edition of Bolingbroke's works, in 5 vols. 4to.|| When this edition was prepared for the press, a claim was

* See Monthly Review, vol. i. 52, 147; Davies' *Life of Garrick* (1780), vol. ii. 40.

† Lord Bolingbroke's will bears date 1751, November 22d. See extract from it in Annual Register, vol. ix. 292. Pope's original MS. copy of the "Iliad" descended from Bolingbroke to Mallet, and is now in the British Museum.

‡ See Johnson's *Lives*, by Cunningham, vol. iii. 93.

§ "Behold yon couple, arm in arm,
Whom I eight years have known to charm;—"

Cupid and Hymen, lines 71, 72.

|| See Monthly Review, vol. x. 185, 250, 343, 388,—vol. xvi. 238; Maty's Review, vol. i. 82; Scots Mag. for 1756, p. 528,—for 1754, p. 263; Nichols' Lit. Anec. vol. v. 651; Davies' *Life of Garrick* (1780), vol. ii. 43-49,—3d edition (1781), vol. ii. 43-49; "A short State of the Case with relation to a Claim made by Richard Franklin, Bookseller, on David Mallet, Esq.: given gratis by R. Franklin, in Covent Garden"

made by Franklin, the printer, who had previously published Bolingbroke's political tracts and other works. The matter in dispute was left to arbitration, and the decision was in favour of the printer; but Mallet revoked his submission. In 1755 his *Masque of Britannia** appeared at Drury Lane,† and was received with universal applause.

(1754); Letter (dated Paris, March 7, N.S. 1752) of Lord Hyde to Mallet, concerning Bolingbroke's works, with Mallet's answer (Birch and Sloane Mss. No. 4254).

Lord Hyde's letter was sent by the Widow Mallet, with the manuscript of Lord Bolingbroke's works, to the British Museum, in order to justify her husband's integrity in the edition of them. See Birch and Sloane Mss. No. 4313, fol. 510; also Additional Mss. No. 4948, fol. 441, for a letter from Lyttelton to Lord Bolingbroke. At the foot of it is this memorandum: "This is a letter from that Mr. Littleton who wrote the Conversion of St. Paul to the Great Lord Bolingbroke. Copied from the original by me,

Lucy Mallet.

* "*Britannia: a Masque. Set to Music by Mr. Arne. 6d. Millar.* Mr. David Mallet is the reputed author. His design was to animate the sons of Britannia to vindicate their country's rights, and avenge her wrongs." (Monthly Review, Scots Mag. vol. xvii. 270.)

See Monthly Review, vol. xii. 383; London Mag. vol. xxiv. 239, 246-248, 255; Gentleman's Mag. vol. xxv. 238; Biog. Dram. vol. i. 196,—vol. ii. 136. Victor's *History of the Theatres* (1761), vol. ii. 131.

This was not the first Masque on the subject of Britannia.

"*Britannia Triumphans: a Masque.* By Sir Wm. Davenant and Inigo Jones. 1637."

"*Britannia and Batavia: a Masque.* Written on the Marriage of the Princess Royal with the Prince of Orange. By Geo. Lillo. 1740."

"*Britannia Rediviva: Allegorical Masque.* 1746." (Theatrical Remembrancer (1788), p. 194.)

† May 9, 1755; also Feb. 10, 1756; and May 11, 1757. There is a portrait of Garrick in the character of a drunken sailor, speaking the Prologue to "*Britannia.*" (Theatrical Bouquet; London, 1780.)

In 1756 he was employed to turn the public vengeance upon Admiral Byng, and wrote a letter of accusation under the character of "A Plain Man."* He is said to have received a pension for his services. This, however, is improbable, inasmuch as the party for whom he was writing, being out of office, was consequently out of power, and therefore had not the means of granting pensions.

In 1759 he published a collection of his *Works in Prose and Verse*, in 3 vols.,† inscribed to Lord Mansfield.

* "To Lord Anson.

"Wimpole, Oct. 10, 1756.

"MY DEAR LORD,—I have taken the opportunity of the Marquis of Rockingham's doing me the honour of a visit, to return (by his servant) to Mr. Cleveland the *manuscript* of Mr. Mallet's pamphlet. I had read it quite through, and, upon the whole, cannot find much fault with it; though I must own I am not much enamoured with it. But this *entre nous*; for authors of this kind must not be discouraged by too much criticism. However, I have ventured to put down in the enclosed sheet of paper some remarks and queries, which I desire your Lordship will take the trouble to peruse, and to consider whether you think any of them improper, especially in what relates to maritime affairs and dispositions. Whatever you shall disapprove in this paper of mine, I desire you will strike out, and then deliver it to Mr. Cleveland, with my request to him to copy it over fair, and forthwith send such copy to Mr. Mallet, keeping my original. My reason (which I will tell your Lordship) for taking this method is, that I am not fond of giving a handle to be named as a joint author with this gentleman; but I have writ him a very civil letter, wherein I have informed him that he will very soon receive such a paper from Mr. Cleveland. I have also modestly suggested to him to add something further, by way of observation and argument, upon the points of conduct chiefly objected to; for in that part I suspect the performance to be chiefly deficient.

"Ever yours, HARDWICKE."

(Barrow's *Life of Anson*, p. 262. 8vo. 1839.)

† London: Millar. 9s. See *Monthly Review*, vol. xx. 464; *Edinb. Mag.* vol. iii. 150.

"Deliver to the bearer of this a copy of my *Works*, three volumes duodecimo, in sheets. D. MALLET.

"Aug. 3d, 1763.—To Mr. MILLAR."

(From original in the possession of D. Laing, Esq.)

In March 1760 appeared his ballad of *Edwin and Emma*, but without the name of the author. In 1761, to serve his countryman Lord Bute, he published *Truth in Rhyme*. On this production Lord Chesterfield thus addresses the author :

"It has no faults, or I no faults can spy ;
It is all beauty, or all blindness I."*

In 1762 he published a small collection of *Poems on Several Occasions*,† with a dedication to the Duke of

* These two lines are not original, but slightly altered from the following :

"Thou hast no faults, or I no faults can spy ;
Thou art all beauty, or all blindness I."

(Verses addressed to the Author of "The Dispensary," by Chr. Codrington.) Allan Ramsay, in the dedication of his *Poems* (Edinb. 1728, May), says: "As a certain poet says of his mistress, so I of my poems :

"They have no faults, or I no faults can spy ;
They're beautiful, or sometimes blind am I."

See Quarterly Review, vol. lxxvi. 475, as to Mallet being the author of a tract entitled, "An Apology for a late Resignation" (Lord Chesterfield's, in 1748).

† "An elegant addition to the parterres of Parnassus." (Scots Mag. 1762, vol. xxiv. 374.) See Edinb. Mag. vol. vi. 208 ; Crit. Review, vol. xiii. 358 ; Monthly Review, vol. xxvi. 360 ; London Mag. vol. xxxi. 344. This edition contains an illustration of *Edwin and Emma*, from a drawing of P. Sandby. I have, however, seen but one copy which has this print.

"Let the following Advertisement be put in the best place of the first page of the *Public Advertiser* to-morrow :

• 'In a few days will be published, POEMS on several occasions.

'By D. MALLETT, Esq.'

On Wednesday, let it be in the daily *Advertiser* the same way.

"For Mr. MILLAR."

(From original in possession of David Laing, Esq.)

Andrew Millar was the principal publisher of Mallet's works. He was also acquainted with Dodale, for we find that in 1739 a letter was addressed to him "to be left at Mr. Dodale's, at Tully's Head, Pall Mall, London."

Marlborough. His tragedy of *Elvira*,* dedicated to the Earl of Bute, was acted at Drury Lane† in 1763, in which year he was appointed Keeper of the Book of Entries‡ for ships in the Port of London.

Towards the end of his life he went with his wife to France;§ but after a while, finding his health declining,

* "1762. Nov. 26.—I went with Mallet to breakfast with Garrick; and thence to Drury-Lane house, where I assisted at a very private rehearsal, in the Green-room, of a new tragedy of Mallet's, called *Elvira*.

"1763. Jan. 19 My father and I went to the 'Rose,' in the passage of the play-house, where we found Mallet, with about thirty friends. We dined together, and went thence into the pit, where we took our places in a body, ready to silence all opposition. However, we had no occasion to exert ourselves. Notwithstanding the malice of party, Mallet's nation, connections, and, indeed, imprudence, we heard nothing but applause. I think it was deserved. The plan was borrowed from M. de la Motte; but the details and language have great merit. A fine vein of dramatic poetry runs thro' the piece." (Gibbon's Journal, *Miscellaneous Works*, vol. i. 157.)

See Scots Mag. vol. xxv. 45, 48; Gentleman's Mag. vol. xxxiii. 29; London Mag. vol. xxxii. 36, 44; Monthly Review, vol. xxviii. 67; Critical Review, vol. xv. 90; Davies' *Life of Garrick*, 3d edition, ch. xxxii.

Elvira was attacked in a pamphlet, entitled "Critical Strictures on the New Tragedy of *Elvira*." It was written by the Hon. Andrew Erskine, George Dempster, and James Boswell. See Boswell's *Life of Johnson*, vol. ii. 184-185, and Note (1), p. 185; Critical Review, vol. xv. 90. Another pamphlet was published by Franklin, London, entitled "An Act before the First Act of the Tragedy of *Elvira* by David Mallet. 8 pages. Gratis." See Scots Mag. 1763, p. 161; Monthly Review, 1763, p. 167.

† 1763, Jan. 19; acted thirteen times. The Epilogue was written by Garrick; see *Companion to the Play-House*, 1764, vols. i. and ii.; Davies' *Life of Garrick* (1780), vol. ii. 57.

‡ London Gazette, Feb. 8, 1763; Gentleman's Mag. vol. xxxiii. 98; Lond. Mag. vol. xxxii. 281; Scots Mag. 1763, vol. xxv. 119; Victor's *History of the Theatres*, 1771, vol. iii. p. 48. In the Court Register of the time he is designated "Inspector of Exchequer Book in the Out-ports. Salary 300*l*."

§ David Hume, in a letter to A. Millar (dated Paris, Sept. 3, 1764), observes: "I think the Dutchess of Douglas has chosen well in making Mallet one of her commissioners."

Mallet appears to have been in Paris in October 1764. He writes from

he returned alone* to England, and died† on Sunday the 21st of April 1765, aged sixty-three years.‡

Mallet was twice married. Of his first wife, who died in January 174½, nothing particular is known; but he had by her several children. One daughter, who married a Genoese gentleman named Celesia, who had formerly resided in London as Consul, wrote a tragedy called *Almida*,§

Paris, on Dec. 16, 1764, to Lord Bathurst, in reference to the Douglas Cause. This letter (original), in the collection of C. A. Law, Esq. F.L.S., F.Z.S., was sold, on March 20th, 1755, by Puttick and Simpson (Catalogue, lot No. 259), for the sum of 1*l.* 1*l.*s. 6*d.*

* Mrs. Mallet appears to have been alone in Paris in April 1764, and shortly afterwards to have retired to the forest of Fontainebleau. She doubtless returned to England before her husband's death, as she proved his will very shortly after his funeral. See Burton's *Life of D. Hume*, vol. ii. 200, 232.

"... Mallet's widow, I hear, sets out on her return to France very soon; and, having despatched her daughter down to Scotland, there remains nothing in this country that can deprive the *beaux esprits* of Paris of the company of that unparalleled lady. . . ." (Letter from Bp. Douglas to D. Hume, London, June 25, 1765,—*Letters of eminent Persons addressed to D. Hume*, p. 19. 8vo. 1849.)

† His death is thus announced: "1765, April 21. Died David Mallet, Esq., author of the famous ballad of *William and Margaret*, several tragedies, and other poetical works." (*Scots Mag.* 1765, vol. xxvii. 224.)

"David Mallett, Esq., well known in the republic of letters." (*Gentleman's Mag.* vol. xxxv. 199.)

"David Mallett, Esq., well known in the literary world." (*London Mag.* May 1765, p. 265.)

‡ He was buried on April 27th, in St. George's burial-ground, South Audley Street, in the "best ground," according to the sexton's book. There is no trace of the place of his burial, nor is there any monumental stone or tablet to his memory.

§ See letter from Madame Celesia to Garrick (dated Genoa, June 4, 1769), on the subject of her translation of Voltaire's *Tancréd*, afterwards produced as *Almida*. Garrick Correspondence (1831), vol. i. 354. See other letters on the same subject, vol. i. 379, 399, 415.

in 1771, and *Indolence*, a poem, in 1772. *Almida* was acted at Drury Lane with great success. This lady died at Genoa in September 1790.*

Mallet married secondly, in 1742,† Miss Lucy Elstob,‡

1771, Jan. 12. Acted about ten nights. See Garrick Correspondence, vol. i., Biograph. Memoir, p. 50.

Garrick, in his Italian tour, having received civilities from the authoress at Genoa, thought himself bound, in return, to bring out her play with every advantage his theatre could afford. (Murphy.)

See the Prologue to it by Wm. Whitehead, Esq., in the London Mag. vol. xl. 49; and Weekly Mag. vol. ii. 277, Feb. 1771; and Epilogue to it by Garrick, id. p. 308. See London Mag. vol. xl. 7, for an account of the plot; vol. xl. 12, for portrait of Mrs. Barry as Almida. Victor's *History of the Theatres* (1771), vol. iii. 174; *Theatrical Review* (1772), vol. i. 194.

* See Biograph. Dram. 1812, p. 97; Gentleman's Mag. vol. lxi. Part I. p. 381; Scots Mag. 1791, vol. liii. 203. In one of her letters to Garrick, Mrs. Celestia calls her husband "Mr. Celestia." In the same letter (dated Genoa, Jan. 21, 1770), she speaks of a ten years' absence from her native country.

† "Oct. 7, 1742. *David Mallet, Esq.*, Under-Secretary to the Prince of Wales, to Miss *Lucy Elstob*, with 10,000*l.*" Gentleman's Mag. vol. xii. 546. See also London Mag. vol. xi. 517; Scots Mag. 1742, vol. iv. 487. The above date is incorrect. The following is a copy of the marriage-register, from the Register Book of Weddings in the parish of St. Andrew, Holborn:

"Anno 1742. Oct. 2.—David Mallet, of the parish of Chiswick, in the county of Middlesex, Esq., widower, and Lucy Elstob, of the parish of St. George, Hanover Square, in the same county, spinster. By Licence."

In the author's poem of *Cupid and Hymen, or the Wedding Day*, he thus alludes to the anniversary of his own wedding-day:

"But rays, all equal, soft and sober,
To suit the second of October;
To suit the pair, whose wedding-day
This sun now gilds with annual ray." (Lines 7-10.)

October 2d (Saturday) might be chosen designedly by Mallet for his wedding-day. It was the anniversary of the election of his early friend Ker to the Professorship of Humanity in the University of Edinburgh.

‡ See Aaron Hill's *Works*, vol. ii. p. 145, 208. Gibbon in his memoir

of the county of York, a lady of great merit and beauty, the youngest daughter of Lewis Elstob, a steward of the Earl of Carlisle. By this lady he got a fortune of 10,000*l*. It has been stated, that by a settlement after marriage 4000*l*. was settled to particular uses, over which Mallet had no control. There were two daughters by this marriage.* One married Captain Macgregor, in the French service; the other Captain Williams of the British Engineers. Mrs. Macgregor became deranged, and was confined in an asylum at Paris. Mrs. Williams parted in two months from her husband.

Mrs. Mallet survived her husband, and died in Paris on the 17th September 1795, at the age of seventy-nine years.

Some account of the places of Mallet's residence may now be given. In 1735, and up to 1748, he resided in

of himself (from 1758 to 1760) has these remarks: "The most useful friends of my father were the Mallets; they received me with civility and kindness, at first on his account, and afterwards on my own; and (if I may use Lord Chesterfield's words) I was soon *domesticated* in their house. Mr. Mallet, a name among the English poets, is praised by an unforgiving enemy for the ease and elegance of his conversation, and his wife was not destitute of wit or learning. . . ." Gibbon's *Miscellaneous Works*, vol. i. 115; vol. ii. 42. See Gibbon's *Roman Empire* (London, 1854, 8 vols.), vol. i. 60.

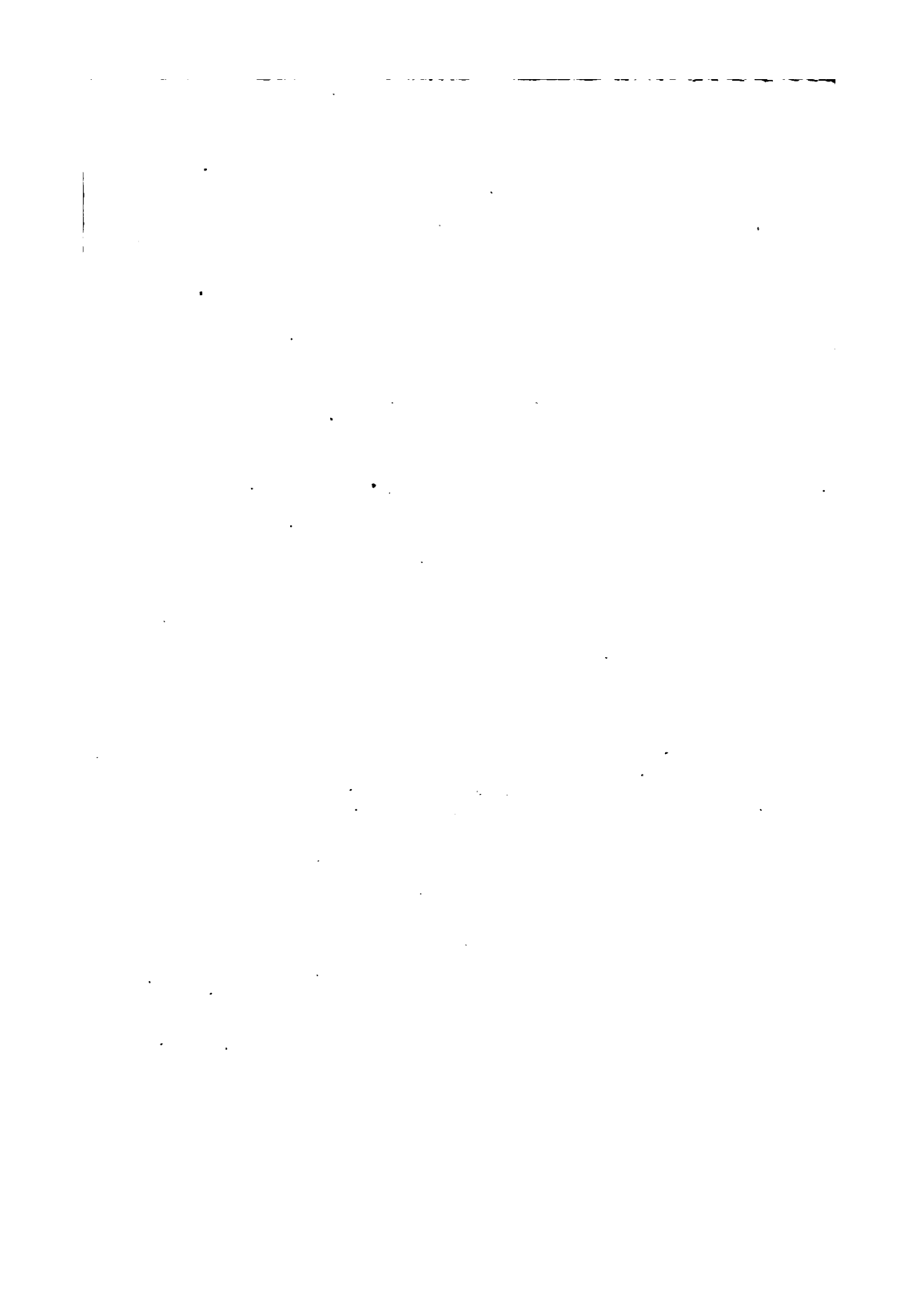
Mrs. Sarah Scott (in one of her letters) writes thus: "This Mallet married the youngest Miss Elstob, daughter to the late Lord Carlisle's steward: perhaps you may have seen her at Ripon, an odious conceited pedant." (*Gentleman's Mag.* lxxv. 219.)

The date of Mrs. Scott's letter is uncertain, yet at one time we find that Mallet and his wife were on terms of great intimacy with Mrs. Scott and her husband: "1763, Jan. 12. . . . I went to Covent Garden to see Woodward in *Bobadil*, and supped with the Mallets at George Scott's." Gibbon's *Journal*.

* See Aaron Hill's *Works*, vol. ii. 273, 338, 346, 371.



Strand on the Green



the parish of Chiswick; the greater part, if not the whole, of that period, at Strand on the Green.* Some of his letters during this interval are addressed from London. In December 1742, Lord Orrery writes to him in Arlington Street, which is mentioned also in a letter to him from A. Hill, May 5, 1749.

In 1738 he appears to have been abroad, and in 1745 he travelled into Holland.† In July of that year he brought his wife to London, previous to the birth of her second child. They occupied lodgings in Pall Mall, near the

* See Aaron Hill's *Works*, vol. ii. 210. I have not been able to trace his residence at Strand on the Green. In the Overseer's Book, from 1736 to 1766, in the parish church of Chiswick, the first mention of Mallet's name is at page 81 :

"Sept. 17, 1740. Mr. { John King,
Thos. Hearne. } Overseers.

Strand on the Green (No. on List, 48). Rent 8*l.* ; Rate, 12*s.*
Mr. Mallett."

This entry continues each year until 1748, in which year it appears that Mr. Clives occupied the house until 1758, and was succeeded, in 1759, by Sergeant Wilson, the name of Atwood being next above, and Martin next below. The last entry of Mallet's name is :

"Lady-Day, 1747. Mr. { James Peters, } Overseers.
 { Thomas Light. }

(No. on List, 24.) Rent 12*l.*; Rate 18*s.*

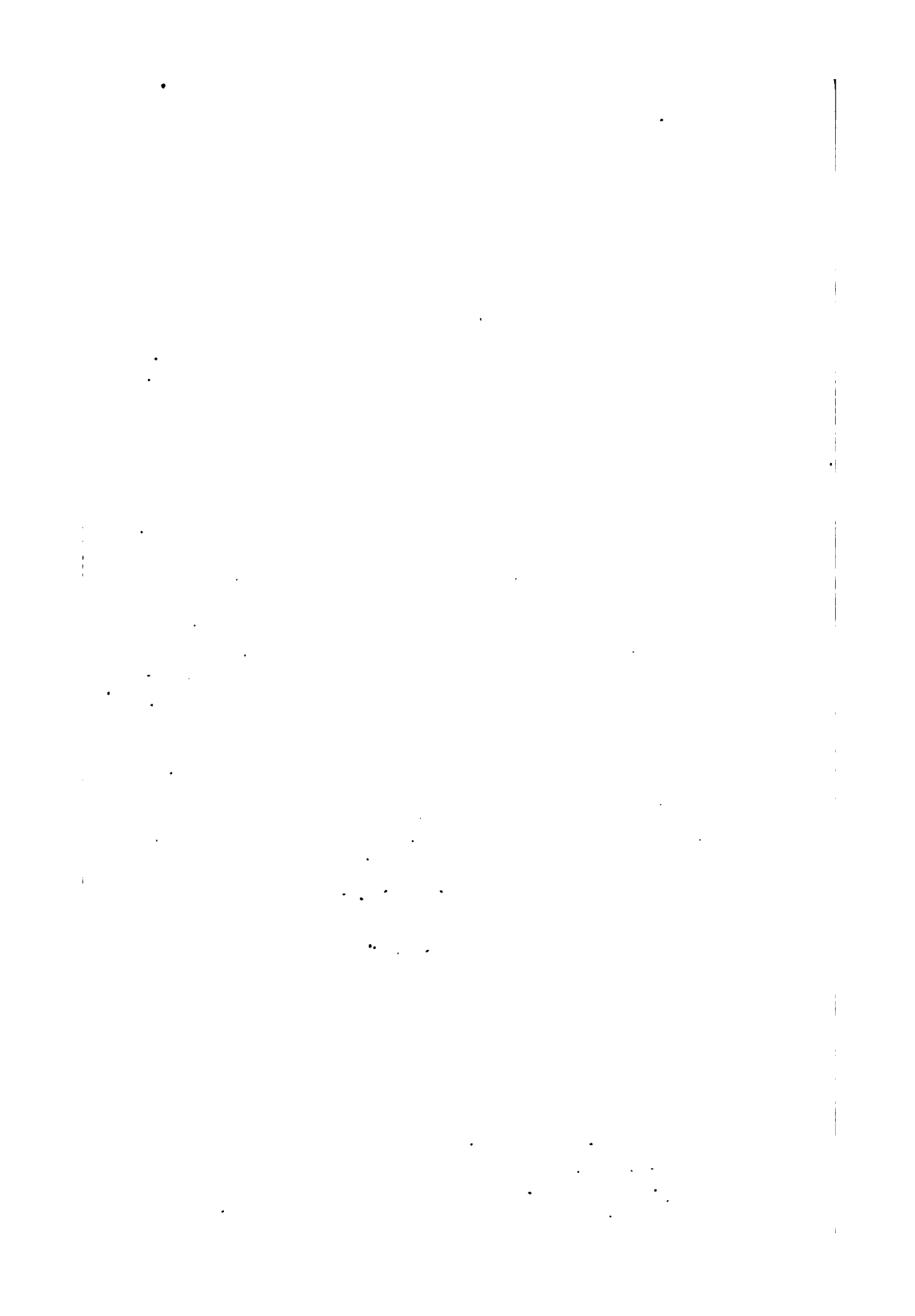
4l. James Johnson (next above).

24l. Mr. Hawes (next below)."

The only variation in the entry of Mallet's name, beyond the rent (from 8*l.* to 12*l.*) and the rate, is in 1742, when the entry is, "Mr. Mallet, or occupier;" but in 1743 it again appears "Mr. Mallet." His residence is described (Hone's *Table Book*, vol. iii. part ii. 589) as being near *Kew Bridge*. The present or the former bridge (nearly on the site of the present one) must be meant, as in Mallet's time there was no bridge. The first bridge, a wooden one, was finished in 1759. The present was opened in September 1789.

He varies his address, writing "Strand near Brentford," "Strand," and "Strand Green."

† See A. Hill's *Works*, vol. ii. 56 and 244.



Hanover Square, within a very short distance from the mansion wherein he found a home during his early residence in London.

His plays and poems have been frequently reprinted. His ballad of *William and Margaret* has been translated

Miss Archer.	Sir Edward Hulse.
Thomas Dobyns.	Mrs. Anne Coatsworth.
Thomas Dobyns.	Earl of Fauconberg.
Mrs. Tyrwhitt.	Dean of Lincoln.
David Mallet, Esq.	Lady Catherine Noel.
Howell Gwynne, Esq.	

In 1764 the names immediately above and below Mallet's are the same. On the fly-leaf opposite Mallet's name is written, "Mrs. Mallet." From 1758 to 1764, both inclusive, Mallet's name is the ninth in the list. In the list for 1765 the first name in the list is that of Mrs. Uthwat. Mallet's house is consequently seventh, and among the very few changes of names is that of Lady Cowper in the place of Earl Cowper. The change in the number of houses was probably made by taking away from the list two houses at the junction with Conduit Street. In 1766 also, the house formerly occupied by Mallet was seventh in the list, the name of the occupier being General Gore. At the period here mentioned the houses were not numbered. The numbering subsequently appears to have been made from the list in the rate-books. We know that Lord Chancellor Cowper died (A.D. 1723) in the house now known as No. 13, the same doubtless which was occupied afterwards by his descendants. We see, then, on reference to the lists above given, that the residence of Mallet was the present No. 8; for forty years the residence of the late Thomas Phillips, Esq., R.A.

"Mr. Mallet sends his compliments to Dr. Birch, and wishes the Doctor, when he comes this way to-morrow or Tuesday morning, would take the trouble to call in George Street: the gout having for the present disabled him from waiting on the Doctor. His house is almost over-against the church. Sunday, Dec. 7th, 1760."

See Letter to Derrick, Dec. 18, 1760, in Nichols' *Literary Anecdotes*, vol. ii. 371. In an anecdote of Mallet (Europ. Mag. vol. xliii. 16) mention is made of his "house in May Fair." This may have been his residence before he went to George Street. In 1744 we find, from a letter of Lord Orrery (May 19), that he accommodated Mallet and his wife with a chamber in his house in Duke Street, Westminster, on their coming to London for a night or two.

into Latin verse by Vincent Bourne. His *Life of Bacon*, *Amyntor and Theodora*, and *The Excursion*, have been translated into French.

The character of Mallet has been variously represented by his friends and by his enemies.* It may be that, owing to the prejudices of Johnson, and the envy of some of his contemporaries, an impartial judgment of him has not been formed. According to Hill,† who knew him well, his manners were as amiable as his abilities were respectable. With Young, Pope, Thomson, and Lyttelton he lived on terms of familiar intimacy. To Gibbon his friendly advice was afforded on several occasions. With his own countrymen many of his most intimate connections were formed. It is stated by Theophilus Cibber,‡ that “when Thomson arrived in London, it was his immediate care to wait on Mr. Mallet, who then lived in Hanover Square, in the character of tutor to his Grace the Duke of Montrose, and his late brother Lord George Graham.” “Mr. Mallet,” it is further observed, “was his quondam schoolfellow,§ but

* See Gentleman's Mag. vol. lxi. 1180,—vol. lxxv. 56, 219; European Mag. vol. xliii. 16; Monthly Review, vol. x. 388,—vol. xxviii. 68; Churchill's *Prophecy of Famine*, 1763; Letter from Alex. Wedderburn to D. Hume, Paris, 28th Oct. 1764; North Briton, No. 34; Annual Register, 1766, vol. ix. 291 (Note); *The Race*, by C. Shaw, 1776 (Whittingham's British Poets, vol. lxiii. 85); Boswell's *Life of Johnson*, vol. ii. 184; Disraeli's *Miscellanies of Literature* (London, 1840), pp. 176, 200-204; Southey's *Specimens of the Later English Poets*, vol. ii. 342; Hone's *Table Book*, vol. ii. col. 110; Burton's *Life of David Hume*, vol. ii. 140-144.

† See Aaron Hill's *Works*, 2d edition (1754), vol. i. 110, and several other passages in Hill's *Letters*; also vol. iv. 72, and Preface to *Merope*. Also Cibber's *Lives of the Poets*, vol. v. 273, 4.

‡ *Lives of the Poets*.

§ Meaning probably his fellow-student at the University of Edinburgh.

much his junior. They contracted an early intimacy, which improved with their years; nor was it ever once disturbed by any casual mistake, envy, or jealousy on either side.* "Some of his letters," says Campbell, "in the earlier part of his life, express an interest and a friendship for the poet Thomson which do honour to his heart."†

William Falconer, the author of *The Shipwreck*, was intimately connected with him.‡ He had also an adherent in Smollett, who engaged him to write in the *Critical Review*. David Hume, another of his countrymen, who was very anxious to subject his style to the critical eye of Mallet, in order that he might mark those expressions which appeared Scotticisms, confesses his extreme obligation to him for his kindness, which, indeed, the historian seems not to have deserved.§

"His behaviour to Pope after his death has drawn upon him the universal accusation of ingratitude; but if he had not virtue, or had not spirit to refuse the office assigned him by Bolingbroke, it ought to be remembered that Pope was not innocent, and that he had some dependence on the favour of Bolingbroke. He is said to have adopted the peculiar sentiments of his patron with regard

* See Cibber, vol. v. 194; Spence's *Anecdotes*, by S. W. Singer (1820), p. 327; Thomson's *Poetical Works*, edited by Jas. Nichols (1849), p. L.

† "This man, one of the oppressed race of the Macgregors, and the son of the keeper of a small public-house in an obscure clachan, befriended by the house of Graham, rose to distinction and influence, and used both in the cause of literature; and used them, too, with good sense, as well as good feeling." (Allan Cunningham's *Life of Thomson*, Thomson's *Seasons*, London, 1841.)

‡ See Dr. Clarke's Memoir of Falconer, and Notes to *The Shipwreck*.

§ See Burton's *Life of D. Hume*, vol. ii. 3, 143.

to religion; but of this there is no better evidence than the publication of his posthumous works, in which he seems to have acted from considerations of gain rather than zeal for the propagation of his opinions. His integrity in business and in life is unimpeached.*

The poetic fame of Mallet rests on his ballads, and chiefly on his *William and Margaret*. "As a poet, though he may not be altogether secure from the objections of the critic, he has very little to fear from the strictest moral or religious censure; his works are not only the productions of a genius truly poetical, but they are friendly to the best interests of morality and liberty; they inspire virtue, truth, and patriotism, and inculcate the necessity of goodness to the present and future happiness of mankind. His compositions are characterised by elegance of diction and correctness of judgment, rather than vigour of expression or sublimity of sentiment, neither of which are wanting."†

"In stature," says Dr. Johnson, "Mallet was diminutive, but he was regularly formed; and his appearance, till he grew corpulent, was agreeable; and he suffered it to

* Dr. Anderson's *Life of Mallet*.

† Dr. Anderson's *Life of Mallet*. See Boswell's *Life of Johnson* (1835, 10 vols.), vol. iii. 276. In an "Essay on the Stage; or, the Art of Acting: a Poem" (Edinburgh, 1754), p. 19, are the following lines:

"Oh, for a *genius* by the *muse* inspir'd,
Warm to delight, by tragic greatness fir'd;
Bless'd with a MALLET's strength, the taste of HILL,
ROWE's stealing softness, and a DRYDEN's skill,—
Oh, could these stores enrich one human mind!
By OTWAY's nature, THOMSON's sweetness join'd;
Or for each muse, like daring CONGREVE, fit,
With VANBRUGH's sprightliness, and CIBBER's wit."

want no recommendation that dress could give it.* His conversation was elegant and easy.† The rest of his character may, without injury to his memory, sink into silence."

"This last observation cannot be generally allowed; his gratitude to Mr. Ker, his kindness to his brother, his services to Hill‡ and Thomson, his beneficence to Derrick,§

* "We spent an evening last week with Mallet, who is grown to an enormous size, exactly the shape of a barrel, but looks well, and eats and drinks more than you ever saw him. G. Scott was there, just the same man; none of them changed but Mallet,—a most thorough courtier. He has got a French cook, who dresses dishes they admire, but which Mrs. Millar nor I could not taste. They, with other company, spend this day with us; but I shall entertain, I think, with better English *disches*. George's stomach is as good as ever for roast beef, and a noble digestion. As to Mallet, he talks for ever, and well; but he never will do Marlbro's life, nor, I believe, any thing else. He seems to be quite easy without his wife, with his daughter Bell, who has just as much sincerity as himself." (Extract from a letter of Andrew Millar to A. Mitchell, Esq., May 4, 1764. Additional Mss. 6858, fol. 30, in British Museum.)

† "I have seldom met with a man whose colloquial ability exceeded that of Mallet." (Johnson.)

‡ See A. Hill's Works for his correspondence with Mallet, vols. i. ii.

§ "Mr. Mallet presents his compliments to Dr. Birch. The bearer of this note, Mr. Derrick, is engaged in making a new edition of Dryden's poems for Mr. Tonson. He is at a loss about several names of persons and pamphlets, and believes he may have better information on those heads from Dr. Birch than from any other man living. If the Doctor can furnish him with any lights for his edition, Mr. Mallet will look upon this act of friendship as done to himself. Dec. 26, 1757."

See Letter to Derrick, Dec. 18, 1760, Nichols' *Literary Anecdotes*, vol. ii. 371. Derrick's *Letters*, 2 vols. 1767.

Another instance of his friendly disposition occurs in the following letter:

"DEAR SIR,—That I have not troubled you with my letters since you left England has been owing entirely to yourself. You did not desire my correspondence. But my esteem for you has ever been invariably the same; and no one among your friends has felt a more sincere concern for the late bad state of your health.

and his exemplary tenderness in the discharge of the relative duties of husband and parent, command our esteem for his character, and confer a lasting honour on his memory.”*

I could not refuse Lord Carysfort, one of the present Commissioners of the Admiralty, this letter to you in favour of the bearer, Mr. Wolrich. I therefore intreat for him the advantage of your countenance and protection, while he remains at Berlin. He is greatly concerned in the woollen manufacture at Leeds : and though he says his journey through Germany is only a jaunt of pleasure, you may find perhaps that it is difficult for a man of business totally to lay aside all thoughts of it. If he has any thing on that head to propose for the good of his country, he cannot address himself to a better judge nor a more favourable advocate.

News there is none stirring here of any kind ; for I flatter myself you will think it none, when I assure you that I am, with the greatest truth and regard, dear Sir,

Your most faithful servant,

D. MALLET.”

(D. Mallet to Andrew Mitchell, Esq. Additional Mss. 6858, fol. 26, in British Museum.)

* Dr. Anderson.

EXTRACTS FROM KIRK-SESSION REGISTERS.

From the Kirk-Session Register, Crieff.

PROCLAMATIONS OF BANNS.

1701. June 1. Charles Malloch and Allison M'Robie, both parishioners.
1704. July 29. Donald Malloch and Isabel Cowan, both parishioners.
1708. June 27. Donald Malloch, in this parish, and Margaret Glass, in Ochterarder.

BAPTISMS.

1702. Mar. 9. James, son to Charles Malloch, in Crieff, at Monzie.
1708. Apr. 18. Thomas, son to Charles Malloch, in Pitengle.
1708. May 13. Helen, daughter to Donald Malloch, in Crieff.
1708. Dec. 29. John, son to Charles Malloch, in Pitengle.
1709. Dec. 25. Patrick, son to Donald Malloch, in Milnab.
1712. Jan. 27. Mary, daughter to Charles Malloch, in Pitengle.
" Feb. 10. David, son to Donald Malloch.
1715. Apr. 10. Alexander, son to Charles Malloch, in Pitengle.
1719. Jan. 25. Mary, daughter to Donald Malloch, in Crieff.

From the Kirk-Session Register, Foulis Wester.

The Mallochs and Cocks were two predominant clans here before and after the birth of the poet. The Mallochs resided chiefly at Glen Tulchan; the Cocks resided, and do still, at Auld Foulis.

PROCLAMATIONS AND MARRIAGES.

- Donald Malloch and Margaret Ewan were married June 23, 1688.
Alexander Roy and Mary Malloch proclaimed for the third and last time, Dec. 10, 1699.
John Malloch and Helen Marshall were proclaimed for the third and last time, Sabbath, Dec. 17, 1721.
Mungo Malloch and Janet Gilbert were proclaimed for the third and last time, Sabbath, Nov. 18, 1722.

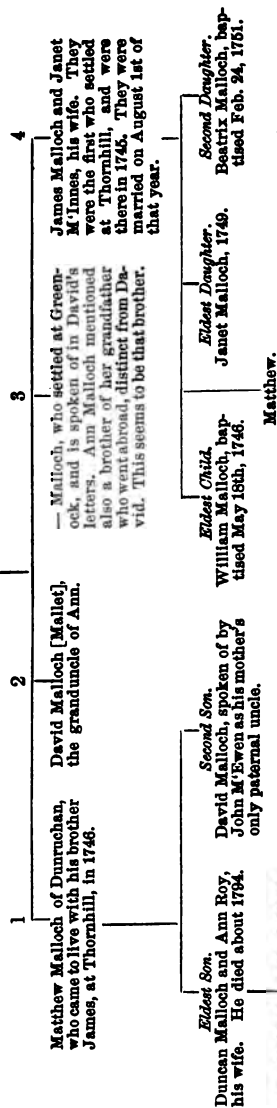
Donald Malloch, elder, was chosen box-master, and had the keys delivered to him, Dec. 8, 1721.

BAPTISMS.

- Donald Malloch had a son called David, baptised July 3, 1686.
Donald Malloch had a daughter called Christian, baptised Oct. 19, 1688.
Donald Malloch had a child called Andrew, baptised June 23, 1700.
Patrick Malloch had a child called Donald, baptised July 27, 1701.
Andrew Malloch had a daughter called Christian, baptised Dec. 24, 1701.
Donald Malloch had a child called Christian, baptised Jan. 28, 1706.
Andrew Malloch had a child called Helen, baptised March 4, 1706.
Patrick Malloch had a child called Patrick, baptised Oct. 20, 1706.
John, son to John Malloch, son-in-law to John Marshall, baptised May 27, 1722.
Margaret, daughter to Donald Malloch, baptised May 1, 1724.
Margaret, daughter to John Malloch, baptised March 1, 1728.
Janet, daughter to Mungo Malloch, baptised Aug. 14, 1726.
Barbara, daughter to Mungo Malloch, baptised March 19, 1738.
Helen, daughter to James Malloch, baptised Sept. 10, 1738.
Ann, daughter to Donald Malloch, baptised June 7, 1739.

Malloch Pedigree.

James Malloch of Durnuchan, and Beatrix —, his wife. It is asserted by the family that Beatrix was the name, and this is much confirmed by the name of the second daughter of the youngest son,

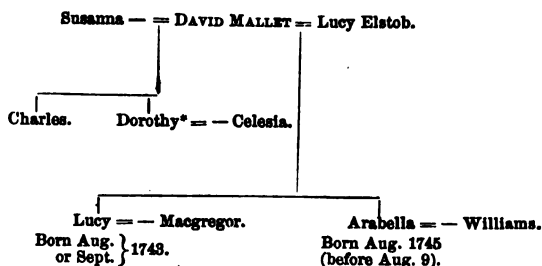


In a letter to A. Hill, dated October 12, 1792, Mallet mentions the death of the wife of the nearest relation he had in the world.
The above pedigree rests in part on conjecture.

John M'Ewen and others.

Ann Malloch, baptised March 22, 1765, married to — M'Ewen, died about 1849, aged 85. She stated that her father Duncan was the son of Matthew, the son of James of Durnuchan; that she had a granduncle who went to London, avoided his relations, was a great man, and wrote a book.

Mallet Pedigree.



Extracts from the Registers of the Parish of Chiswick.

Aug. 9, 1736. Charles, son of David and Susan† Mallet, baptised.
 Oct. 11, 1738. Dorothy,† daughter of David and Susanna† Mallet, baptised.
 1741. Jan. 23, o.s. Mrs. Susanna Mallet buried.

AFFIDAVIT.

(Extracted from the Registry of the Diocese of London.)

"1st October, 1742.

"Appeared personally David Mallet, of the Parish of Chiswick, in the County of Middlesex, Widower, and alledged that he intends to marry with Lucy Elstob, of the Parish of St. George, Hanover Square, in the said County, Spinster, aged twenty-six years; and that he knoweth of no lawfull Lett or Impediment, by reason of any pre-contract, consanguinity, affinity, or any other lawful means whatsoever, to hinder the said intended marriage; of the truth of which he made Oath, and prayed a Licence to solemnize the said Marriage in the Parish Church of St. Andrew, Holborn, London.

"D. MALLET.

JNO. SHEPHARD, Dy.-Registrar.

"Sworn before me,

"ROBT. CHAPMAN, Surrogate."

* Thomson, in a letter to Mallet, dated 9th August 1745, speaks of his having met "two servants of yours, along with charming little Dolly, who told me of the increase of your family."

† First wife of the poet. There is no tablet in the church, or stone in the churchyard, to any of the family.

‡ Afterwards the wife of Signor Celestia. She signs herself "Dorothea Celestia." This form of Christian name seems to have been used before her marriage. A correspondent of Mallet, in 1752, refers to his three daughters as "the three Graces, Dorothea, Lucinda, and Arabella." Lord Orrery was sponsor to Lucy, the eldest daughter by the second marriage, Sept. 1743.

WILL OF DAVID MALLET.

I DAVID MALLET, Esquire, do make my last Will and Testament this 20th day of June 1755, in manner following: I give all my real and personal estate to my wife Lucy Mallet, her heirs, executors, and administrators: And I constitute her Guardian of all my children, and sole Executrix of this my Will. In witness whereof I have hereunto set my hand,

D. MALLET.



Signed, published, and declared by the above-named testator, as and for his last will and testament, in the presence of us who, at his request, do subscribe our names in his presence, and in the presence of each other.

WILLIAM BASSETT.

THOMAS WHISTONS.

WILLIAM COLLINS.

Proved at London, 8th May 1765, before the Worshipful Arthur Collier, Doctor of Laws and Surrogate, by the oath of Lucy Mallet, Widow, the Relict, the sole Executrix, to whom Administration was granted, having been first sworn duly to administer.*

* From the Prerogative Court of the Archbishop of Canterbury. The original will is written in a clear legible hand, on one page of a sheet of quarto paper. It is in Mallet's own hand-writing, and is in fainter ink than the signatures of the testator and the witnesses. The crest and motto of the seal are those of the clan Macgregor.

No portrait of Mallet is supposed to exist.

In March 1766 Mallet's library was sold by auction. A copy of the catalogue was sold in June 1852, and is now in the Bodleian Library, Oxford. It is thus described :

"A Catalogue of the Library of David Mallet, Esq., lately deceased, containing a very good Collection of Books in various Languages ; and a curious Collection of old Plays, and many scarce black-letter Books and Manuscripts. To which are added a Collection of curious Turkish, Persick, and Arabick Manuscripts, with a large number of Roman Missales, many of them very finely illuminated, consign'd from abroad. Which will be sold by auction by Samuel Baker, at his house in York-Street, Covent Garden, beginning on Monday, March the 10th, 1766, and to continue the six following evenings. To begin each evening at six o'clock. N.B. The books may be viewed on Thursday the 8th, and to the time of sale. Catalogues may be had of the following Booksellers : Mr. Dodsley's, Pall Mall ; Mr. Robson's, Bond Street ; Mr. Walter's, Charing Cross ; Mr. Brotherton's, Cornhill ; Mr. Owen's, Temple Bar ; and at the place of sale. N.B. There are some very good Port Folios to be sold in the sixth night's sale."

Such is the catalogue of Mallet's books, an 8vo of 38 pages ; the first six evenings containing 938 lots, including 10 lots of portfolios, and the seventh 103 lots of Mss. and Missals. Probably Mallet's library was comprised in the first 938. The collection was that of a good gentleman's library ; there was nearly a perfect set of the Variorum Classics, many of the quarto Delphins, the best dictionaries, a fair sprinkling of English and foreign history, several of the old standard Voyages and Travels, and not a few valuable French and Italian books. But the portion which, at the present time, would have attracted the greatest notice is the Old Plays, and several black-letter books and curious Mss. Among them may be enumerated Gammer Gurton's Needle (black letter), 1575 ; Massinger's

Plays, collected in 2 vols.; Shirley's in 6 vols.; Glapthorne's, Heywood's, Webster's; The Three Ladies of London, 1584; the whole works of George Gascoigne, complete and very fair, 1587; forty-nine volumes of pamphlets, 4to., between 1600 and 1655; Dives and Pauper, by W. de Worde, 1496; Higden's Polychronicon, by Caxton; Chaucer, by Robert Towe; various English Bibles, now of great rarity; and King Edward VI.'s Common Prayer, 1549. Among the Mss. are a large collection of original papers by and relating to Dr. Bentley; the Four Gospels turned into English verse, by Robert Parkyn, curate of Aithwicke, original Ms. dated 1548; Wicliffe's New Testament; and others, which would in these days have produced large prices. There are two lots which it would be well to trace if possible, and add to Gough's collections in the Bodleian: Gunton's History of the Church of Peterborough, with Ms. notes by Bishop Cumberland (No. 905); and Bishop Cumberland's State of the Accounts of the Bishoprick of Peterborough from 1693 to 1706 (No. 837). No. 914 is also a Ms. on an interesting subject: "*Gesta Britannica præsertim Anglorum, adjectis aliquot observationibus, maxime in iis quæ ad ecclesiam spectant.*"

WILL OF LUCY MALLET.

IN the name of onely God whom I adore! I Lucy Mallet now living at Paris in the Rue des Champs Elizes having my head clear and my memory as good as ever do make this my last Will and Testament in form and manner following: viz. I constitute and appoint Andrew Lumisden Esquire and Andrew Strange Esquire his nephew [executors] of this my last Will, having full confidence in their friendship and integrity. Item I leave to my Daughter Arabella Williams my money in the funds for her life and at her death to the Descendants of my aunt Herk in the same manner which my late sister has left hers at the death of Mrs Williams. Item I leave to my faithful servant Elizabeth Stowers whose integrity, attachment, I may add friendship I have had proofs of for 31 years in my service, my Landed Estate lying near Malton in Yorkshire amounting to forty-two pounds per annum a little more or less for her natural life to be paid to her or to her order in two half yearly payments as it shall become due, wheresoever she choses to live. I will that my Wardrobe and household linen be divided between Madame De Flury who was with my Daughter Lucy Macgregor and with me during my imprisonment and is still with me on condition she remains with me till my death, and my servant Elizabeth Stowers in such portions as my executors shall judge just, Stowers having the choice of my Gowns in equal number with Madame de Flury. All that shall be due to me for Interest at my death shall be paid by my Executors to Stowers to enable her to live till she can receive the Malton rents she having saved very little during the thirty-one years in my service having always had the greatest [confidence] in

my Justice, nor did she ever desire any thing under my hand for having quitted Father Mother and Country, not so much as a promise. In case of the death of the said Elizabeth Stowers I leave the revenue of the Land above mentioned to Andrew Lumisden Esquire one of my Executors and on his death to his nephew Andrew Strange Esquire for ever. I also leave to the said Mr Lumisden Lord Bolingbroke's Works with the Bibliothèque where they are, also my Bureau of Mahogany, and all my Books between the Uncle and the Nephew; also any part of my furniture they shall judge worth their acceptance and what little plate shall be found at my death, for I have been obliged to sell the most part on my being released out of prison, to pay my debts. I will have nothing sold so that such of my furniture and china as is below the acceptance of my said Executors, they will please to divide amongst Madame de Flury and my Cook Maid Mary Helfere and her husband if they are in my service at my death, giving all the best and the linning entirely between Madame de Flury and Elizabeth Stowers, in case the former is in my service at my death if not all to the above named Elizabeth Stowers. Debts I have none at present, and will so manage as to leave none at my death, and there will always be due to me at my death six months of my annuities on the [*Rentes* (?)] of Soubise and on the Hotel De Ville as they pay only the half year when the whole year is due; the first is Six thousand livers yearly and the latter three thousand two hundred livers Tournois, which my Executors or which of them shall come hither for my affairs have occasion, I authorise them by this Will to take as also to lodge in my apartment during their or his abode here. In case (which I hope she is wiser than to do) my Daughter Arabella Williams should dispute any thing in this my Will or attempt to give trouble to my above named Executors or to Elizabeth Stowers, I authorise the said Executors to file a Bill in Chancery for the recovery of the

other half of my-land near Malton, left her very unjustly by my Sister, who had no right so to do, as it devolved to me at the death of my said Sister as my Mother inherited it at the death of her Sister in quality of their being Coheiresses, but as she left it to my Daughter I would not dispute such a trifle at my age, but my said Executors are Masters to act as Mrs. Williams shall make it necessary by opposing any part of this my Will. I declare this to be my last Will and Testament. All written with my own hand undirected by mortal as also not seen or read to any being, so that what faults may be found are all my own, and what other wills may be found or forged, shall be of no effect. In testimony of which I hereunto set my hand and seal this nineteenth of June 1795, in the presence of

JNO. TRUMBULL

LUCY ELSTOB

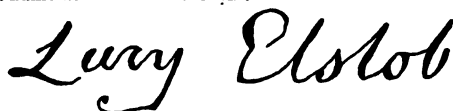
JOHN MOSLEY

M. LEAVENWORTH

Proved at London 20th October 1795 before the Worshipful George Harris Doctor of Laws and Surrogate by the oath of Andrew Lumisden Esquire one of the Executors to whom administration was granted having been first sworn duly to administer. Power reserved of making the like Grant to Andrew Strange Esquire the other Executor when he shall apply for the same.*

Sworn under 100%.

* From the Prerogative Court of the Archbishop of Canterbury. The original will is written on a quarto sheet of gilt-edged letter-paper, and is all in the same handwriting, and appears to have been written and signed at one time. There are some omissions and interlineations. The writing is large and legible. It will be remarked that the testatrix signs her maiden name at the foot of the will.



(Facsimile of the signature at the foot of the Will.)

Mrs. Mallet died at Paris on the 17th September 1795. The house in which she died (No. 9 Rue des Champs Elysées) was pulled down in 1839, and another dwelling occupies the site. Her age was given on the very day, or the day after, she died, to the Paris authorities as seventy-nine, such being the testimony of the two persons who reported her death at the Hotel de Ville. As to the place of her burial, there is great uncertainty. There were formerly three cemeteries: 1. Du Nord, called also Sous-Montmartre; 2. Vaugirard; 3. Clamart. From the residence of Mrs. Mallet, it is probable that she was buried in the first of these three. In 1795, the burials took place within Paris; but these burial-grounds no longer exist as such, having been converted into public squares.

Mrs. Mallet had been imprisoned during the Revolution, and had been obliged to part with her plate. The French paid her annuities, but in depreciated Assignats. She had a small estate in Yorkshire, in coparcenary with her elder sister, of about 200*l.* a-year. She died in perfect possession of her faculties, which were excellent.

PRÉFECTURE DU DÉPARTEMENT DE LA SEINE.

Extrait du Registre des Actes de Décès du premier Arrondissement de Paris pour l'an 3.

Du premier jour complémentaire, au trois, acte de décès de Lucie Elstob arrivé le jour d'avant hier, à dix heures du matin, rentière âgée de soixante-dix-neuf ans, native de l'Angleterre, domiciliée à Paris, rue des Champs Elysées No. 9, veuve de David Mallet.

Sur la réquisition à nous faite dans les vingt-quatre heures

par Pierre Helfer, âgé de trente-neuf ans, rentier domicilié à Paris sus dite rue et numéro, le déclarant a dit être de la connaissance de la décédée, et par Jean François Bloquet, âgé de soixante-quatre ans, portier domicilié à Paris sus dite rue et numéro, le déclarant a dit être voisin de la défunte.

(Signé) HELFER, BLOQUET, ET GILLEROU.

Andrew Lumisden, Esq.,* one of her executors, died in 1801, above eighty years of age. He was secretary to Prince Charles Edward in 1745-46, and afterwards to his father and himself at Rome, from 1750 to 1766. His nephew, the other executor, was Thomas Andrew Lumisden Strange, second son of Sir Robert Strange. He was chief-justice at Halifax, and afterwards went to Madras and was knighted. He was chief-justice there for many years, and afterwards resided in England, and died in 1841.

* See account of him, and portrait, in *Europ. Mag.* vol. xxxiv. 3; also Dennistoun's *Life of Sir R. Strange*, 1855.

ELSTOB FAMILY.

It is probable that Lewis Elstob, the father of Mrs. Mallet, was a native of the county of Northumberland. It does not appear that he was at all related to the famous Anglo-Saxon scholars of the name, who were natives of Newcastle-on-Tyne.*

Lewis Elstob was possessed of considerable property in Morpeth. One-half of it was conveyed to John Fenwick of Morpeth, on May 10, 1736, by "Jane Elstob of Wigginthorpe, spinster, one of the daughters and co-heirs of Lewis Elstob of Wigginthorpe, Esq., deceased." On the 6th June 1738 the other half of the property was conveyed to the same purchaser by "Lucy Elstob of Rippon, spinster, one of the daughters and co-heiresses of Lewis Elstob of Wigginthorpe, Esq., deceased." This property is now in the possession of A. R. Fenwick, Esq.

It has been stated, that Lewis Elstob had been Envoy or other Minister at Copenhagen. It appears that in 1716, and for some years afterwards, he was agent for Lord Carlisle's Northumberland estates, and that he was appointed, in 1732 (being then resident at Wiganthorpe), one of two joint-receivers of the rents of the late Earl of Derwentwater's estates.†

He died 1733, October 11th, and was buried October 15th.‡

* See pedigree of Elstob family down to 1710, drawn up by Miss Elstob, in the British Museum.

† Gentleman's Mag. vol. ii. 827.

‡ Terrington Parish Register. The burial of his wife Elisabeth Elstob is not found in the Parish Register.



MONUMENT
IN
TERRINGTON CHURCH, YORKSHIRE.

A mural marble monument in a side aisle of Terrington Church bears the following inscription :

"In memory of Lewis Elstob of Elstob, Esq., and Elizabeth his wife, who lie here interr'd. She died March 8th, 1728,* aged 46 years. He died October 11th, 1733, aged 64 years. Leaving by his said wife two daughters, Jane and Lucy, who caused this monument to be erected, 1735."

Underneath is a large flat stone, with the simple inscription, "Lewis Elstob, Esq."

On the death of Lewis Elstob, his daughter Jane was appointed guardian of her younger sister Lucy.

In 1757 her name first appears in the rate-books of St. George's, Hanover Square, in the list of residents in Conduit Street. Her predecessor was Mrs. Anna Maria Hopkins. The name above Miss Elstob's is 'Mr. Simon Parry;' that below, is 'Francis Carey.' In the list of names under Conduit Street Miss Elstob's is No. 42, there being 63 in all. Her name continues in the rate-books up to 1779, the year of her death. In that year we find the following names :

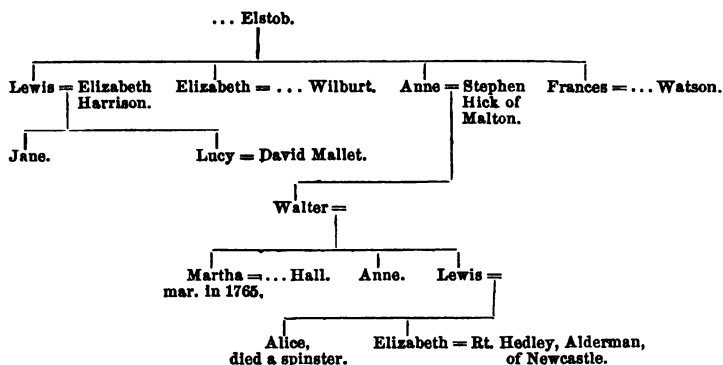
• • • • •
JAMES DANSIL, Esq.
JANE ELSTOB.
WILLIAM DUFRENE.
• • • • •

Miss Elstob's acquaintance with Robert Waller,† M.P. for Chipping Wycombe, one of her executors, may account for her wishing to be buried at Beaconsfield. The place of her interment, it is surmised, was in the chancel or church.

* 1728-9.

† It is probable that this Robert Waller was great-grandson of the poet. His country residence, in 1779, was at Huggington House, near Chipping Wycombe; his town residence, in Half-Moon Street.

ELSTOB PEDIGREE*



WILL OF LEWIS ELSTOB.

(Extracted from the Registry of the Prerogative Court of York.)

IN the name of God Amen I Lewis Elstob of Wigenthorne in the County of Yorke Esquire being mindfull off my Mortality Do make this my last Will and Testament in manner following (that is to say) As for and concerneing all such Reall and Personall Estate as it shall please God to permitt me to dye seized or possessed of or Intituled unto either in possession or reversion I give devise and bequeath the same unto the Right Honourable Charles Earle of Carlisle John Idle of the Middle Temple London Esquire and Richard Woolfe of Lincolns Inn in the County of Middlesex Gentleman their heires executors and administrators upon trust in the first place for the payment of my just debts legacys Funerall Charges as also of the Probate of this my Will and of the execution and performance thereof and for the uses intents and purposes hereafter mentioned Item I give and bequeath unto the said Earle of Car-

* This pedigree rests in part on conjecture.

liale John Idle and Richard Woolfe the sume of Ten Guineas a piece for mourning Item I give to my three Sisters Elizabeth Wilburt Ann Hick and Frances Watson the sume of Fifty pounds a piece to be paid them respectively within one year next after my decease provided they give and execute unto the said Earle of Carlisle John Idle and Richard Woolfe good and sufficient releases and discharges of all claimes and demands in to or out of my Reall and Personall Estate and such of my said Sisters who shall refuse so to do to Forfeite their or her said Legacy or Legacys Item I give unto my dear Wife Elizabeth Elstob the sume of One Hundred Pounds per annum dureing her naturall life to be paid her halfe yearly by two equall payments in the year viz. at Lady Day and Michaelmas without taxes or other deductions whatsoever The first payment whereof to begin and to be made on such of the said days as shall first happen next after my decease which One Hundred Pounds per annum my minde and will is shall be in full of all claimes and demands on account of her dower or thirds or otherwise she has or may have in to or out of my Reall or Personall Estates And my minde and will is that the said One Hundred Pounds per annum be paid out of the Rents Issues and profitts of my Reall Estate But in case my Reall Estate shall not be sufficient to answer and pay the same that then such deficiency shall be paid and made good out of my personall estate And that it shall and may be lawful to and for the said Earle of Carlisle John Idle and Richard Woolfe and the survivor of them and the heires of such survivor to retaine out of my personall estate sufficient to make up the said deficiency and to putt out the same at interest in their names or in the name of the survivor of them or the heires of such survivor And my minde and will is that if any loss shall happen in the placing out the same that such loss shall not fall on my Wife but shall be made up and bore out of my personall estate

And subject as aforesaid I do hereby give and bequeath my personall estate and the Interest and Improvement thereof unto my daughters Jane Elstob and Lucy Elstob to be equally divided between them and paid at their respective ages of Twenty-one yeares or days of marriage which shall first happen And in case either of them shall happen to dye before such age or marriage then I do give the same unto the survivor of them payable at her age of Twenty-one yeares or day of marriage which shall first happen And in case both of them shall happen to dye before such age or marriage then I do hereby desire and will if my said Wife be then liveing that the said Earle of Carlisle John Idle and Richard Woolfe and the survivor of them and the heires of such survivor shall pay the Interest and produce thereof unto my said Wife dureing the terme of her naturall life But if my said Wife shall not be then liveing or upon the death of my said Wife I give and bequeath my said personall estate unto my Nephew Walter Hick Item I likewise give unto my said Wife One Hundred Pounds to be paid imediately after my decease for mourning for herselfe and servants And subject as aforesaid my minde and will is as to my reall estate that the said Earle of Carlisle John Idle and Richard Woolfe and the survivor of them and the heires of such survivor shall stand and be seized thereof to the use of my said Daughters their heires and assignes for ever as Tennants in common and not as joynt Tennants But in case either of my said Daughters shall happen to depart this life before her age of Twenty-one yeares leaving no Issue that then the said Earle of Carlisle John Idle and Richard Woolfe and the survivor of them and the heires of such survivor shall stand and be seized of my Reall estate to the use of the survivor of my said Daughters and her heires for ever And in case both of them shall dye before the age of Twenty-one yeares leaving no issue that then the said Earle of

Carlisle John Idle and Richard Woolfe and the survivor of them and the heires of such survivor shall stand and be seized of my Reall estate to the uses following (that is to say) upon trust to pay the yearly rents and profitts thereof in case my said Wife be then liveing to my said Wife for and during her naturall life but in case she be then dead or upon her death in trust for my said Nephew Walter Hick his heires and assignes for ever And my minde and will is that in case the rents and profitts of my reall estate be more than sufficient to answer and pay the said yearly rent charge of One Hundred Pounds per annum that then such surplus rents and profitts shall till my said Daughters attaine their ages of Twenty-one yeares or be married or dye which shall first happen be deemed and taken as part of my personall estate Item my minde and will is that the said Earle of Carlisle John Idle and Richard Woolfe shall out of my personall estate and the surplus if any of my said reall estate pay and be allowed what they or any two of them shall thinke fitt to pay or allow for the maintenance and education of my said Daughters till they attaine their respective ages of Twenty-one yeares or be married Item my mind and will also is that the said Earle of Carlisle John Idle and Richard Woolfe do retaine and be allowed in the first place out of my said estates their expences and also for their paines and trouble or any other deductions or defalcations that may happen in or about the trusts of this my Will which they or any of them shall be at and expend and shall not be liable to give any account of or for any my estate or estates But only for so much thereof as they or any of them shall personally and respectively actually receive and that none of them shall be answerable for the act or acts of the other of them And if any loss shall happen in or to my estate or estates or any part or parts thereof by calling in or placing out or lending the same by the said Earle of Carlisle John Idle and

Richard Woolfe or any of them their or any of their heires executors or administrators so as the same be done with the consent of each other then I will that the said Earle of Carlisle John Idle and Richard Woolfe and every of them their and each of their heires executors and administrators shall be acquitted and discharged of and from such loss and shall not be liable to make good the same And I do make the said Earle of Carlisle John Idle and Richard Woolfe Executors of this my Will and do hereby revoak and make void all former Wills by me at any time heretofore made In Witness whereof I the said Lewis Elstob have to this my last Will and Testament contained in one sheet of paper set my name with my owne hand at the topp of the two first sides and also on the third side over against my seal thereon affixed this nineteenth day of November one thousand seven hundred and twenty-six.

LEWIS ELSTOB

L. S.

Signed sealed published and declared by the above named Lewis Elstob as and for his last Will and Testament in the presence of us who as witnesses of the same have at his request and in his presence subscribed our names as witnesses thereto

H. W. OSBALDESTON
CHA. SANDERSON

MICHAEL JACKSON

This will was proved at York the 24th day of November 1733 by the oath of Jane Elstob the Daughter to whom administration with the said Will annexed was granted she having been first sworn duly to administer (the Right Honourable Charles Earl of Carlisle John Idle Esquire and Richard Woolfe the Executors in the said Will named having renounced).

APPOINTMENT OF JANE ELSTOB AS GUARDIAN OF
HER SISTER, LUCY ELSTOB.

(Extracted from the Registry of the Prerogative Court of York.)

PREROGATIVE November 1733

THE twenty-fourth day of the Month aforesaid Curation of the Person and Portion of Lucy Elstob a Minor aged seventeen years the natural and lawfull Daughter of Lewis Elstob Esquire late of Wigingthorpe in the Province of York deceased was granted to Jane Elstob her sister according to her voluntary election made before the Worshipfull Mark Brathwait Doctor of Laws our lawfull Surrogate and also being first before him sworn as the Law in that case requires (saving any other person's Right) and Bond is entered.

Know all Men by these Presents That We Jane Elstob of Wigingthorpe in the County of York Spinster and Samuel Thompson of the same Yeoman do stand and are firmly bounden and obliged unto the Worshipful William Ward Doctor of Laws Commissary and Keeper General of the Exchequer and Prerogative Court of the most Reverend Father in God Lancelot by Divine Providence Lord Archbishop of York Primate of England and Metropolitan lawfully constituted in the Sum of Five Hundred Pounds of good and lawful Money of Great Britain to be paid to the said Commissary or his true and lawful Attorney Executors Administrators or Assigns to which Payment well and truly to be made We bind us and each of us jointly and severally for and in the whole our and each of our

Heirs Executors and Administrators and every of them firmly by these Presents Sealed with our Seals

Dated the twenty-fourth Day of the Month of November in the Year of our Lord One Thousand seven Hundred and thirty-three.

The Condition of this Obligation is such That if the above bound Jane Elstob her Executors or Administrators and every or any of them do well and faithfully Educate and bring up Lucy Elstob a Minor aged seventeen years or thereabouts the natural and lawful Child of Lewis Elstob Esquire late of Winghamthorpe afores^d in the Province of York Deceased with sufficient of Meat Drink Cloaths and all other Necessaries agreeable to her Condition or estate during her Minority and make a true and perfect Inventory of all and singular the Goods Chattels and Credits belonging to the said Child and Exhibit the same into the Registry of the Prerogative Court at YORK at or before the twenty-fourth Day of June next ensuing the Date hereof and also make or cause to be made a true and just Account of the same when she shall be thereunto lawfully called and do also well and truly content satisfy and pay or cause to be well and truly contented satisfied and paid unto the said Lucy Elstob her Executors Administrators and Assigns all such filial or Child's Part and Portion Gifts Legacies and other personal Estate and all other Rights Dues and Demands due or owing to her the said Lucy Elstob by the Death Last Will and Testament of her said late Father Deceased or otherwise when she shall accomplish the Age of One and Twenty Years be married or otherwise lawfully demand the same And moreover if need require enter into better Bond with more sufficient Sureties for performance of the premises as the Judge of the said Court for the time being shall think requisite and needful And lastly do save defend and harmless keep the above-named Commissary and all his Officers and Ministers against all Persons by

WILL OF JANE ELSTOB.

71*

Reason of the Premises Then this present Obligation to be void and of none Effect or else to remain in full force and Virtue.

Sealed and Delivered }
in the Presence of }

THO. SKEPPER

J. ELSTOB

L. S.

SAMUEL THOMPSON

L. S.

Sworn before D^r BRA Em^t eodem die

WILL OF JANE ELSTOB.

I JANE ELSTOB of Conduit Street in the Liberty of Westminster do declare this to be my last Will and Testament I give and bequeath to Robert Waller Esquire Member of Parliament and to George Lewis Scott of Leicester Square in the Liberty aforesaid Esquire their respective executors and administrators All my Estate real and personal In trust that after payment of my funeral expences debts and legacies they my said Trustees shall pay the rents profits interest dividends or yearly produce arising from my said Estate to my Niece Arabella Williams for the term of her life excepting Nevertheless An Annuity of One hundred pounds which I hereby bequeath to my Niece Lucy Macgregor for the term of her life and excepting also an Annuity of Thirty pounds which I hereby bequeath to Mary Greaves if she shall continue in my service to the time of my death And my Will is that the said Annuity of One hundred pounds shall be paid by half-yearly payments of Fifty pounds each to my Sister Lucy Mallet for the maintenance of her Daughter Lucy Macgregor aforesaid and that if she shall happen to survive her mother my said Trustees shall then pay the said Annuity into such hands as they shall judge most fit for

the maintenance of the said Lucy Macgregor Also my Will is that the said Annuity of Thirty pounds shall be paid to Mary Greaves aforesaid by equal half-yearly payments And my Will further is that if my said Niece Arabella should happen to die without issue my Trustees shall then pay the whole produce of my said Estate excepting the said Two Annuities of One hundred pounds and of Thirty pounds to my said Sister Lucy Mallet for her own use and for the term of her life But if my said Niece Arabella shall happen to leave a Child or Children my Will is that the produce of my Estate excepting always the two Annuities before mentioned shall be paid to the use of such child or children and in equal portions if there shall be more than one Child that is to such Child or to such children when he she or they shall have attained to their ages of Twenty-one years respectively And with regard to those who shall happen to be minors my Will is that my Trustees shall make such allowances as they shall think proper for their education and that the Overplus of their several portions if any shall be accumulated and paid to them severally upon their attaining to their respective ages of Twenty-one years and after the determination of the Annuities payable to the use of the said Lucy Macgregor and to the said Mary Greaves my Trustees shall then convey and Transfer the whole of my Estate to such child or to such children in equal portions when he, she or they shall have attained to their respective ages of Twenty-one years But if the said Arabella Williams should happen to survive her Mother and die without issue my Will is that my said Trustees shall then pay the produce of my said Estate excepting always the two Annuities aforesaid To my Cousins Martha Hall and Ann Hick both daughters of the late Walter Hick of Newcastle-upon-Tyne And to Alice Hick and Elizabeth Hick Daughters of Lewis Hick of Newcastle aforesaid to be equally divided between the said Martha Anne Alice and Elizabeth

And after the determination of the said Annuities payable to Lucy Macgregor's use and to Mary Greaves my Trustees shall convey and transfer the whole of my Estate to the said Martha Anne Alice and Elizabeth their executors administrators and assigns respectively And I hereby give power and authority to my said Trustees to sell my Lands house furniture and other moveables to the Uses of my Will and to place all the money arising from such sale or sales in the public funds or upon real security excepting nevertheless what shall be necessary for the payment of my debts and Legacies provided always that my Lands shall not be sold during the continuance of the present war nor for one year after the conclusion of Peace unless some advantageous offer should be made for such Lands for the benefit of my said Niece Arabella And my Will is that my House shall be sold or not according to the circumstances which may arise and of which my said Trustees shall Judge and act for the best advantage of my said Niece Arabella Williams And I hereby appoint my said trustees to be the Executors of this my Will And I bequeath One hundred Guineas to each of them To my said Sister I bequeath One hundred Guineas To my Niece Arabella I bequeath my watch rings seals and Jewells plate china linnen and books If Mary Greaves shall continue with me to the time of my decease I bequeath her Twenty Guineas besides the Annuity aforesaid of Thirty pounds And if William Booth shall continue in my service to the time of my death I bequeath him Two hundred pounds And to each of my Servants continuing in my Service to that time I give mourning And my Will is that the respective husbands of my said Nieces or any future husband which either of them may marry shall have no power or authority or controul whatever of any Estate Annuity or Legacy hereby bequeathed to my said Nieces And it is my Will that my said Trustees and Executors shall not be answerable or any way accountable one for the

other but each for himself only In witness whereof I have hereunto set my hand and seal this second day of March in the year of our Lord One thousand seven hundred and seventy-nine

JANE ELSTOB

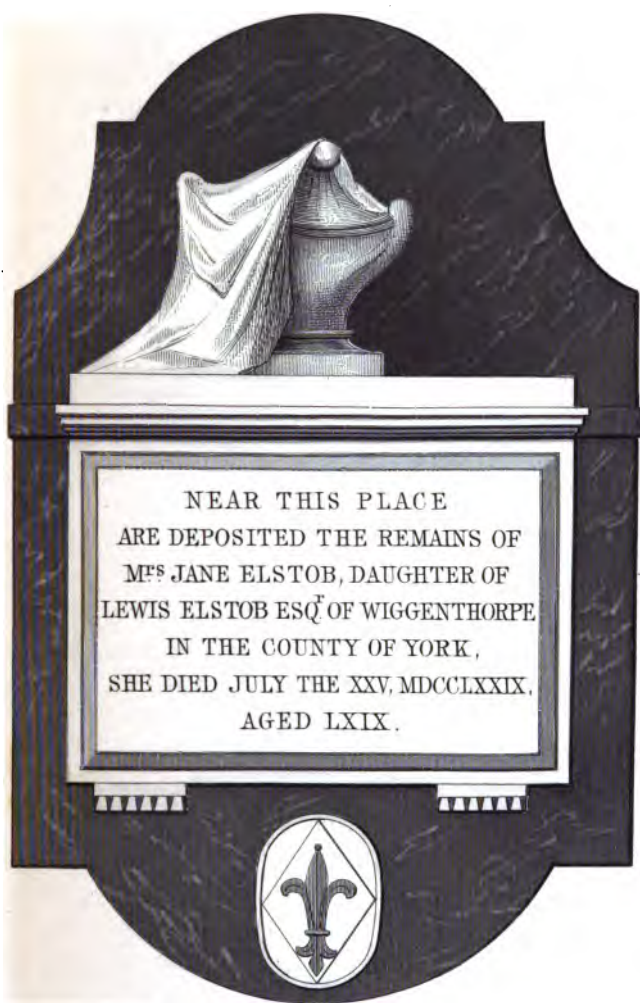
L. S.

Signed sealed and Published by the said Jane Elstob as and for her last Will and Testament in the presence of us who subscribed our names as Witnesses in her presence and in the presence of one another and at her request

W^m ROBINSON ROB^t JAMES EDWARD HIRST

The Witnesses are Sir William Robinson Baronet M^r Robert James of Conduit Street Apothecary M^r Edward Hirst of Marshall Street Upholsterer

I Jane Elstob of Conduit Street in the Liberty of Westminster do declare this to be a Codicil to my last Will and Testament I give and bequeath to M^{rs} Anne More of Carlton House Pall Mall Fifty Guineas And I also give to the said Anne More my glass Lustre and Derbyshire Ornaments And my Will is that my Executors do permit the said Anne More to look over my Letters and dispose of my Cloaths and sundry other things in the manner I have described in a paper sealed and directed to her And my Will is to be buried decently and privately at Beaconsfield and to have a monument in the Church there of such form and in such manner as my Executors shall think fit To Lady Mary Eyre I give my Bracelets set with Diamonds To Miss Lucy Carpenter my Goddaughter and one of the Daughters of Lieutenant-General Carpenter I give my Diamond Ring set with Emeralds To M^{rs} Bathurst the wife of The Reverend M^r Bathurst of Lainston Hants I



NEAR THIS PLACE
ARE DEPOSITED THE REMAINS OF
M^{RS} JANE ELSTOB, DAUGHTER OF
LEWIS ELSTOB ESQ^T OF WIGGENTHORPE
IN THE COUNTY OF YORK,
SHE DIED JULY THE XXV, MDCCLXXIX.
AGED LXIX.

MONUMENT
IN
BEACONSFIELD CHURCH, BUCKS.

give Twenty Guineas for a ring To each of my friends Lady Catherine Bellasyse Lady Stapylton the Widow of the late Sir Miles Stapylton and M^{rs} Lockwood the Wife of Thomas Lockwood Esquire I give a mourning ring of not less value than five Guineas I also give a plain mourning ring to Gowan Aynsley of Little Hall in the County Northumberland Esquire And my Will further is that no auction shall be made in my house In witness whereof I have hereunto set my hand this twelfth day of March in the year of our Lord One thousand seven hundred and seventy-nine

JANE ELSTOB

Whereas I have in my Will bequeathed Mourning to each of my Servants who shall continue in my Service to the time of my death my Will nevertheless is to be understood of such Servants only who shall have been in my Service for one whole year preceding my decease Witness my hand this thirty-first day of March in the year of our Lord One thousand seven hundred and seventy-nine

JANE ELSTOB

18th August 1779.

Appeared Personally Mary Greaves of the Parish of Saint George Hanover Square in the County of Middlesex Spinster and William Booth of the same Parish Gentleman and being severally sworn on the holy Evangelists made Oath as follows that they knew and were well acquainted with Jane Elstob late of the Parish of Saint George Hanover Square in the County of Middlesex aforesaid Spinster deceased and with her manner and character of handwriting and subscription having frequently seen her write and subscribe her name and having now seen and carefully viewed the paper writing hereunto annexed purporting to be the last Will and Testament with two Codicils of the said Deceased the first of the said Codicils beginning thus "I Jane Elstob of Conduit Street in the Liberty of Westminster"

The said Robert Waller survived the said George Lewis Scott and died Intestate

On the 21st day of May 1817 Admon (with the Will and two Codicils annexed) of the Goods chattels and Credits of Jane Elstob late of the Parish of Saint George Hanover Square in the County of Middlesex Spinster deceased left unadministered as well by Robert Waller and George Lewis Scott Esquires deceased whilst living the Executors and Residuary Legatees in Trust named in the said Will as by Arabella Williams Widow deceased whilst living the Niece and Residuary Legatee for life named in the said Will was granted to Elizabeth Hedley (formerly Hick) Widow the daughter of Lewis Hick and as such one of the residuary Legatees substituted in the said Will having been first sworn by Common duly to administer The said Robert Waller survived the said George Lewis Scott and died Intestate and the said Arabella Williams the Residuary Legatee for life dying without Issue and Lucy Mallet Widow the Residuary Legatee for life substituted dying in the lifetime of the said Arabella Williams.*

WILL OF ARABELLA WILLIAMS.

DEVANT Dieu ! qui connaît l'intérieur de mon Ame ! Voila ma dernière Volonté. Je donne et lègue a Madame Béens une partie de ma Garderobe, qui sont mes trois Robes de Versailles

* From the Registry of the Prerogative Court of Canterbury. The will is written on the first two pages of a folio sheet of paper; the codicils are on the third page. The writing is remarkably clear and distinct. Sir W. Robinson, one of the executors, was the second baronet of the Robinson family of Rokeby, in the county of York. He resided in Conduit Street. His name is lower in the list of occupiers than Miss Elstob's, there being twelve names between.

Blanches Brodies, deux Redingotes de Soyes, toutes mes Plumes, mes Chapeaux et une Bague de Diamand montée en Etoile.

Je donne et lègue a Monsieur le Marquis de Gabriac, comme un petit temoignage de mon Estime et Amitié pour lui, ma Bague d'agate couleur de Rose Arborisée et je le prie à son décès de le léguer à son fils le Comte Ernest de Gabriac comme un temoignage de mon Amitié et Estime pour ses qualities si rares a trouver à son age. Si Madelaine est à mon service au Moment de ma Mort, je lui donne et lègue une portion de mon linge de Corps choisie par mon Légataire.

Quant au Surplus de mes Biens je le donne et lègue à Monsieur Matthias Auguste Dalençon qui demeure Rue de la Sour-dine N° 5 que je fais et institue mon seul et unique heritier et mon legataire universal en toute propriete en reconnaissance des preuves qu'il m'a données de son dévouement dans le temp de la terreur et depuis

A Paris ce 23 Decembre 1815 . ARABELLA WILLIAMS

[*Translated.*]

Before God who knows the bottom of my soul ! Here is my last Will. I give and bequeath to Madame Béens a part of my Wardrobe which are my three Robes of embroidered white Versailles two Silk Riding Habits all my Feathers my hat and a Diamond ring set in a Star. I give and bequeath to Monsieur the Marquis of Gabriac as a small Token of my Esteem and Friendship for him my Ring set in Rose-coloured Agate. And I desire him at his Death to give it to his Son the Count Ernest of Gabriac as a Proof of my Friendship and Esteem for his Qualities so rarely found at his Age. If Madelaine is in my Service at the Time of my Death I give and bequeath to her a Portion of my Body Linen to be chosen by my Legatee. With respect to the Residue of my Effects I give and bequeath it to

Mr Matthias Auguste D'Alençon who lives at N° 5 Sourdine Street whom I make and constitute my sole and only Heir and entire Universal Legatee in gratitude for the proof which he gave me of his Attention in the Time of the Trouble and since. Done at Paris this 23 December 1815 — ARABELLA WILLIAMS

Faithfully translated from the Original in the French Language in Doctors Commons London this second day of August 1816
By me J. S. WILLETT Not^y Pub.

Appeared personally Andrew Dickie of Southampton Street in the County of Middlesex Gentleman and William Clarke of Pimlico in the said County Gentleman and made oath that they knew and were well acquainted with Arabella Williams late of the City of Paris Widow deceased for some time before her death and also with her manner and character of handwriting and subscription having frequently seen her write and subscribe her name and having now carefully viewed and inspected the paper writing hereto annexed purporting to be and contain the last Will and Testament of the said deceased beginning thus "Devant Dieu qui connait l'interieur de mon âme" ending thus "dans le temp de la Terreur et depuis à Paris ce 23 Decembre 1815" and thus subscribed "Arabella Williams" the Deponents say that they do verily and in their consciences believe the whole body series and contents of the said Will and the aforesaid subscription thereto to be of the proper handwriting of the said deceased.—

ANDREW DICKIE — WILLIAM CLARKE

On the 1st day of August 1816 the said Andrew Dickie and William Clarke were duly sworn to the truth hereof

Before me R. H. CRESWELL Surr^{ts}
Pr^t W^m J. DENNE Not^y Pub.

Proved at London 3rd August 1816 before the Judge by the oath of Matthias Auguste D'Alençon the sole heir or Executor

to whom Admon was granted having been first sworn by Comon duly to administer*

£450

The wife of Lewis Elstob appears to have possessed considerable property in the neighbourhood of Malton. Her sister and co-heiress, Mary, the wife of Christopher Croft, died without issue before 1728. Among the deeds relating to this property is a "Deed dated 6th May 1728 and made between Lewis Elstob of Wigginthorpe in the County of York Esq^r and Elizabeth his wife one of the daughters of Nathaniel Harrison late of New Malton Gent^e deceased on the one part and John Idle of Weston in the said County Esq. and Richard Woolfe of Lincolns Inn Gent^e on the other part being a Deed to declare the uses of a Fine levied by Lewis Elstob and his wife of Lands in Huttons Ambo a Cottage and Garth and one Croft in Low Hutton and another Croft in Low Hutton 3 Messuages in New Malton and a Barn in New Malton and a Garden in New Malton of a Farm in Little Broughton in the occupation of John Hutchinson Together with the Farm House and all and singular the Closes Buildings pastures feedings and Lands thereunto belonging And also all those other Closes in Little Broughton af^d in the several tenures or occupations of Walter Baldock and others And also of that Farm in Thornthorpe in the said County of York late in the tenure of Leonard Reves together with the Farmhouse Buildings Closes Lands and Grounds thereunto belonging and also of all those Closes Lands and Grounds in Birdsall in the s^d C^o of York then in the occupation of Layton Firbank and of all other Lands &c. of Lewis Elstob and Elizabeth his wife or either of them in possⁿ or reversion in Huttons Ambo New Malton Little Broughton Thornthorpe and Birdsall aforesaid."

Descendants of the Elstob family are still in possession of some of the property above mentioned.

* From the Registry of the Prerogative Court of Canterbury. The original will is written on the first two pages of a folio sheet of paper. On the first page are two stamps. Some slight corrections have been made in the copy here given. It will be seen that the translation is not accurate.

FACSIMILES OF AUTOGRAPHS.

Elis Elstob

(Signature to Will.)

Elstob

(Signature to Bond.)

Jane Elstob

(Signature to Will.)

Arabella Williams

(Signature to Will.)

PRÉFECTURE DU DÉPARTEMENT DE LA SEINE.

Extrait du Registre des Actes de Décès de l'Année 1816, premier Arrondissement.

Du cinq Avril, mil huit cent seize, à midi. Acte de Décès de Arabella Mallet, décédée hier, à onze heures du soir, rue neuve de Luxembourg No. 8, quartier des Tuileries, née à Londres (Angleterre), âgée de soixante onze ans, rentière, veuve de Edouard Williams. Constaté par nous Amador Jean Pierre Grillon Deschappelles, adjoint au Maire du premier Arrondissement de Paris, faisant les fonctions d'officier de l'Etat civil, sur la déclaration à nous faite par Mathias Augusta D'Alençon, rentier, âgé de cinquante cinq ans, demeurant rue de la Sourdière 25, et Monsieur François Gilles Pierre Ruette, docteur en médecine, âgé de cinquante deux ans, demeurant rue du faubourg St. Honoré No. 5, et ont signé avec nous après lecture faite.

(Signé) D'ALENÇON, RUETTE, G. DESCHAPELLES.

WILLIAM AND MARGARET.

["By a false heart, and broken vows,
In early youth I die."

TICKELL.]

WILLIAM AND MARGARET.

THE ballad of *William and Margaret*, according to the general opinion, was first published in Aaron Hill's *Plain Dealer*, No. 36, July 24, 1724. The exact time of its being written and published seems, however, uncertain. Mallet left Scotland in August 1723. Allan Ramsay, in his *Stanzas to Mr. David Malloch on his departure from Scotland*,* thus alludes to *William and Margaret* :

“ But he that could, in tender strains,
Raise Margaret's plaining shade,†
And paint distress that chills the veins,
While William's crimes are red ;”—

The ballad was probably written in 1723, or before, and shown to Ramsay, but not published. Mallet himself, in a note to the ballad, as published by him in 1743, states that it was written above twenty years before.

The author of *The Plain Dealer*, in introducing the ballad, states that he had taken up, in a late perambulation, as he stood upon the top of *Primrose-Hill*, a torn leaf of one of those halfpenny miscellanies which are published for the use and pleasure of our *Nymphs of low Degree*, and known by the

* These stanzas are not contained in Ramsay's *Poems*, third edition, Edinburgh, published by Ruddiman, 1723.

† “ *William and Margaret*, a ballad, in imitation of the old manner, wherein the strength of thought and passion is more observed than a rant of unmeaning words.” *Note by Ramsay*.

Ramsay's *Poems*. 1728. 4to, p. 257.

name of *Garlands*; and that this leaf contained the ballad in question, and another which is quoted by him. He then adds some laudatory observations on the ballad, and thus continues: "I am sorry I am not able to acquaint my Reader with *his* Name to whom we owe this melancholy Piece of *finished Poetry*, under the humble Title of a *Ballad*."

In *The Plain Dealer*, No. 46, August 28, 1724, the author thus writes:—"In my xxxvith Paper I published some Remarks on an excellent Old Ballad, called WILLIAM and MARGARET. I was charm'd with the Strength and Beauties of its Masculine Simplicity; and really took it to *be*, what it *appear'd*, the Work of some Old Poet, long since *dead*; but I have been agreeably undeceiv'd: the Author of it is alive, and a *North-Briton*. I congratulate his Country on the promise of this rising Genius: For the Gentleman, it seems, is very young, and received his Education in the University of *Edinburgh*. Among many fine Qualities which adorn him, he is so unconscious of his own Merit, or possesses it with so sincere a Modesty, that he declines being publicly nam'd: But as he has oblig'd me with a Letter, containing the short History of an unhappy Accident which gave Occasion to his Ballad, it will be an agreeable Entertainment if I publish it as the Author sent it me. * * * * The Author's Copy, which he inclos'd to me, is different in several Places from that which fell into my Hands; but the Sense of both is exactly the same; and the Variation in some Expressions not considerable enough to make it necessary to republish that excellent Ballad."

It is questionable, after all, whether the ballad was ever printed before it appeared in *The Plain Dealer*. It may have been first sent anonymously to that publication, or, indeed, with the author's name; for the story of its being taken up printed in a *Garland* can be considered only as one of those

literary fictions that Horace Walpole and Walter Scott have not scrupled to avail themselves of.

That our author, though tutor to the sons of a nobleman, was at this early period in somewhat straitened circumstances, we find from one of his letters to his friend Professor Ker; but to him the poverty and privations which Oliver Goldsmith endured at the outset of life were unknown, and he was not compelled by want to write a ballad, that it might be printed in a *Garland* and sung about the streets.*

In the interval, then, between its first publication, July 24th, and August 28th, we may assume that Mallet made several alterations in the ballad, and communicated them to *The Plain Dealer*; and we thus obtain satisfactory evidence of the authorship of the original ballad, and an amended version of it, the author's name being disclosed to Aaron Hill, and thus to the literary public, who were not likely to be imposed upon by any old ballad, either in its original or in an altered shape, produced as a new one by Mallet. The original version, and also the amended one, it appears, were afterwards both printed. In *The Hive*, a collection of Songs, the amended ballad is contained in the second edition of vol. i. p. 169† (1724); the original version is contained in the first edition of vol. iii. p. 157 (1725), and the amended version in the third edition of vol. i. p. 159 (1726).

In March 1728, *William and Margaret* was printed with *The Excursion*, the reason for its republication being thus stated at the end of the advertisement: "N.B. The little Poem that follows this, is added here, only because it was printed formerly from an incorrect Copy."

* See Prior's *Life of Goldsmith*, i. 75. Forster's *Life of Goldsmith*, second edition, i. 29. *Oliver Goldsmith*, a Biography; by W. Irving. 1849, p. 85.

† I have not seen the first edition of vol. i. A.D. 1724.

It is very material here to remark, that the publisher of *The Excursion* was also the publisher of all the editions of *The Hive* before and after 1728.

The original version is omitted in the third edition of vol. iii. (1729) of *The Hive*. In a later edition of *The Hive* (London, 4 vols.) the amended version is contained in the fourth edition of vol. i. p. 161 (1732). This edition, however, does not contain the original version.

In further tracing the history of this ballad, we find that it was inserted in Ramsay's *Tea-Table Miscellany*, vol. ii., being headed "*William and Margaret, an old Ballad.*" The initials D. M. are subjoined. The second volume of *The Tea-Table Miscellany* was published in 1726. In Ramsay's *New Miscellany of Scots Songs*, London, 1727 (being a selection from the first two volumes of *The Tea-Table Miscellany*), the ballad was again printed, p. 148. In the ninth edition of *The Tea-Table Miscellany* (1733, 3 vols. in one) the ballad was again printed, p. 148.

Now, from Mallet's connection with the publisher of *The Hive*, and his intimate acquaintance with Ramsay, it cannot be doubted that the various alterations made in the ballad as it was printed in the successive editions of the two publications above mentioned were made with the sanction of the author.

Some slight alterations were made in the ballad as printed in the author's *Poems* published in 1743, and two* more alterations in the edition of the author's *Works* in 3 vols. 1759. The version of that edition has herein been adopted.

From the time, then, that the ballad appeared in *The Plain Dealer*, the name of Mallet as its author was made public. The ballad, as we have seen, was printed afterwards in more than one publication, and eventually was included in the author's *Poems* in 1743, and lastly in the collected edition of

* Verse xv. line 2, 'With beams of rosy red.' Verse xvii. line 4, 'spoke.'

his *Works* in 1759. During this period,* and for several years afterwards, the authorship of the ballad was never questioned; and particular mention of the several early versions of it has herein been made, with the view of more easily refuting the charge of plagiarism which was brought forward nearly half a century after the ballad first appeared in *The Plain Dealer*.

In a publication entitled *The Friends, &c.*, London, 1773, 2 vols. (in the first volume, p. 71), is inserted a copy of *William and Margaret*, which it is stated was copied from an old Manuscript Book, and which the editor of that work contends was the original, and that Mallet adopted it for his own and altered it. On this, the first charge of plagiarism, Bishop Percy† has recorded his opinion in defence of Mallet. It is unfortunately a very superficial opinion. On this same pretended original another writer coincides with Bishop Percy.‡

More accurate research would have prevented these learned critics from feeling the slightest necessity for noticing the charge that had been made, inasmuch as the pretended original printed in *The Friends* was really the original version (with a few clerical errors) as printed in *The Plain Dealer*, of the authorship of which Mallet had so long enjoyed the undisturbed reputation.

Another charge of a similar kind was made a few years later by the editor of Marvell's works (3 vols. 1776). In the preface (p. vi.) we find the following statement:—"By the

* The popularity of the ballad may be inferred from the following allusion to it, in a letter from the Earl of Orrery, July 7, 1741:—"Poor Lord Oxford is gone to those regions from whence travellers never return, unless in an airy visit to faithless lovers, as Margaret to William; or to cities devoted to destruction, as Hector amidst the flames of Troy." Swift's *Works*; Edinburgh, 1824, vol. xix. p. 256.

† Percy's *Reliques*, fourth edition, 1794, vol. iii. p. 336. Per. Rel., 3 vols., 1844, vol. iii. p. 388.

‡ Lives of Eminent Scotsmen, 3 vols. 1821-2,—*Life of D. Mallet*, vol. iii. p. 50, note.

attention and friendship of Mr. Thomas Raikes, I have been put in possession of a volume of Mr. Marvell's poems, some written with his own hand, and the rest copied by his order. * * * *—"After giving some extracts from this volume, the editor thus proceeds (p. xx.): "The next composition I find, is that celebrated elegiack ballad of *William and Margaret*, which ever has been universally admired, and claimed and printed by Mr. Mallet in his poems. This manuscript book proves it the composition of Marvell, written by him in 1670. I am sorry this truth did not appear sooner, that the Scots bard might have tried to defend himself; * * * *"

The version of the ballad as printed by the editor of Marvell is that of the edition 1728, with four or five slight variations, such as might occur in copying.

The editor thus continues (p. xxiii.):—"The alterations which Mr. Mallet hath made in this ballad only serve to further confirm his plagiarism. In the first verse he has made this attempt at amendment. Instead of 'Silent midnight hour,' he has put it 'Silent solemn hour;' and for,

' When all were fast asleep,'

' When night and morning meet.'

"There are some other trivial alterations, and not for the worse, till verse the 15th, which Marvell writes thus :

' The lark sung loud, the morning smil'd,
And rear'd her glistening head.'

Which Mallet changes for—

' With beams of rosy red.'

This, as a natural and poetical description of morning, is very inferior to *glistening*. For the dew which hangs on every tree and plant, glisters at the rising sun. I therefore pronounce Mallet's *smiling morn with beams of rosy red*, to be

very inferior to the dignity of the *smiling morn, raising her glistering head.*

"I do not think this a matter of opinion, but a very obvious falling off; and proves the fame of Mr. Mallet to be like that of Allan Ramsay, borrowed from the works of much wiser men."

The following may be deemed a conclusive answer to this charge :

"Perhaps a more ridiculous and ill-founded charge was never made than that which Captain Thompson has ventured to exhibit against Addison, Watts, and David Mallet, in the preface to this work. That the same Ms. should fall into the hands of these three gentlemen, and that each of them should be tempted to steal different parts of it, would be too gross an improbability to merit any belief, even if the characters of the accused did not exempt them from such a suspicion. Of the two former several defences have been already produced to the public; but the latter has yet been without an advocate. It may be, therefore, candid to observe, that the imputation on his reputation may be clearly wiped away to the satisfaction of every impartial person. The ballad which Mr. Mallet is charged with purloining was originally printed about the year 1724, and was inserted in *The Plain Dealer*, July 24th, 1724. Whoever will compare that copy with the present, which is given to Marvell, will find variations in almost every stanza, which would surely not have been made, as they are in general for the worse, had the Ballad originally stood, as it is now read in Mallet's *Works*. In the same paper, August 28, 1724, is a Letter from Mr. Mallet, wherein he gives the history of the Lady who was the subject of the Ballad; whence it appears that the circumstances of the transaction were founded on facts. The alterations were evidently made by him afterwards; and there is little room to doubt but that the Ms. was written

after the publication of the improved copy."* The internal testimony, moreover, is amply sufficient to overthrow all the presumptive evidence of Marvell's editor.

In reference to these charges of plagiarism, resting, as we have seen, on such insufficient grounds, Dr. Johnson thus remarks:—"His first production was *William and Margaret*, of which, though it contains nothing very striking or difficult, he has been envied the reputation; and plagiarism has been boldly charged, but never proved."

* Nichols's *Lit. Anec.* ii. 450. See Gentleman's Magazine, vol. xlvi. p. 356. " * * * * With regard to the much-admired ballad of *William and Margaret*, there is no room to suppose but that it was composed by Mallet, and Captain Thompson must be very credulous to believe it the work of any other person. The *sable shroud*, mentioned in this ballad, is peculiar to Scotland, and Mallet was well known to be a native of that country."—*Extract from Letter signed "H. D.,"* Gentleman's Magazine, vol. xlvi. 401. See also a Letter in vol. xlvi. p. 559, in defence of the Editor of Marvell, which is answered by a Letter in vol. xlvii. p. 72. See also Davies' *Life of Garrick*, 1780, vol. ii. 28. Retrospective Review, vol. xi. p. 187. Stenhouse's *Lyric Poetry of Scotland*, 1853, p. 520.

WILLIAM AND MARGARET.

I.

'Twas at the silent, solemn hour,
When night and morning meet ;
In glided MARGARET's grimly ghost,
And stood at WILLIAM's feet.

II.

Her face was like an *April* morn,
Clad in a wintry cloud :
And clay-cold was her lily-hand,
That held her sable shroud.

III.

So shall the fairest face appear,
When youth and years are flown :
Such is the robe that kings must wear,
When death has reft their crown.

IV.

Her bloom was like the springing flower,
That sips the silver dew ;
The rose was budded in her cheek,
Just opening to the view.

V.

But *Love* had, like the canker-worm,
Consum'd her early prime :
The rose grew pale, and left her cheek ;
She died before her time.

VI.

"Awake !" *she* cried, "thy *True Love* calls,
Come from her midnight grave ;
Now let thy *Pity* hear the maid,
Thy *Love* refus'd to save.

VII.

This is the dumb and dreary hour,
When injur'd ghosts complain ;
When yawning graves give up their dead,
To haunt the faithless swain.

VIII.

Bethink thee, WILLIAM, of thy fault,
Thy pledge and broken oath :
And give me back my maiden-vow,
And give me back my troth.

IX.

Why did you promise love to me,
And not that promise keep ?
Why did you swear my eyes were bright,
Yet leave those eyes to weep ?

X.

How could you say my face was fair,
And yet that face forsake ?
How could you win my virgin heart,
Yet leave that heart to break ?

XI.

Why did you say my lip was sweet,
And made the scarlet pale ?
And why did I, young witless maid !
Believe the flattering tale ?

XII.

That face, alas ! no more is fair ;
Those lips no longer red :
Dark are my eyes, now clos'd in death,
And every charm is fled.

XIII.

The hungry *worm* my *sister* is ;
This *winding-sheet* I wear :
And cold and weary lasts our *night*,
Till that *last morn* appear.

XIV.

But, hark ! the *cock* has warn'd me hence ;
A long and late adieu !
Come see, false *man*, how low *she* lies,
Who died for love of you."

XV.

The lark sung loud ; the morning smil'd,
With beams of rosy red :
Pale WILLIAM quak'd in every limb,
And raving left his bed.

XVI.

He hied him to the fatal place
Where MARGARET's body lay :
And stretch'd him on the grass-green turf
That wrap'd her breathless clay.

XVII.

And thrice he call'd on MARGARET's name,
And thrice he wept full sore :
Then laid his cheek to her cold grave,
And word spoke never more !

N.B. In a comedy of FLETCHER's, called *The Knight of the Burning Pestle*, old MERRY-THOUGHT enters, repeating the following verses :

“ When it was grown to dark midnight,
And all were fast asleep,
In came MARGARET's grimly ghost,
And stood at WILLIAM's feet.”

This was, probably, the beginning of some ballad, commonly known at the time when that author wrote ; and is all of it, I believe, that is anywhere to be met with. These lines, naked of ornament and simple as they are, struck my fancy : and, bringing fresh into my mind an unhappy *adventure*, much talked of formerly, gave birth to the foregoing poem, which was written many years ago.

NOTE.

ORIGIN OF THE BALLAD.

It has been already stated that this ballad was founded upon real circumstances. The author gives the following account of the sad event :

“SIR,—YOUR PLAIN DEALER, of *July* the 24th, was sent to me by a Friend. I must own, after I had read it over, I was both surpriz'd and pleas'd to find that a simple Tale of my Writing had merited the Notice and Approbation of the Author of the PLAIN DEALER.

After what you have said of WILLIAM and MARGARET, I flatter myself that you will not be displeas'd with an Account of the Accident which gave Birth to that Ballad.

Your Conjecture, that it was founded on the real History of an unhappy Woman, is true. A vain young Gentleman had for some Time professed Love to a Lady, then in the Spring of her Life and Beauty. He dress'd well, talk'd loud, and spoke Nonsense with *Spirit*. She had good Understanding, but was too young to know the world. I have seen her very often. There was a lively Innocence in her Look. She had never been address'd to by a Man of *Sense*; and, therefore, knew not how despicable and unsincere a *Fool* is. In time he persuaded her that there was Merit in his Passion.—She believ'd him, and was *undone*.

She was upon the Point of bringing into the World the

Effect of her ill-plac'd Love, before her Father knew the Misfortune. Judge the Sentiments of the good Old Man! Yet his Affection outweighed his Anger. He could not think of abandoning his Child to Want and Infamy. He applied himself to her false Lover, with an Offer of Half his Fortune; but the Temper of the Betrayer was savag'd with cruel Insolence. He rejected the Father's Offers, and reproach'd the Innocence he had ruin'd, with the Bitterness of open Scorn. The News was brought her, when in a weak Condition, and cast her into a Fever. And, in a few Days after, I saw her and her Child laid in one Grave together.

It was some Time after this, that I chanc'd to look into a Comedy of *Fletcher's*, called *The Knight of the Burning Pestle*. The Place I fell upon was, where old *Merry-Thought* repeats these Verses :

' When it was grown to dark midnight,
And all were fast asleep :
In came MARGARET'S grimly ghost,
And stood at WILLIAM'S feet.'

Which, I fancy, was the Beginning of some Ballad,* commonly known, at the Time when this Author wrote.

These Lines, naked of Ornament, and simple as they are, struck my Fancy. I clos'd the Book, and bethought myself that the unhappy Adventure I have mentioned above, which then came fresh into my mind, might naturally raise a Tale, upon the Appearance of this Ghost.—It was then Midnight. All, round me, was still and quiet. These concurring Circumstances work'd my Soul to a powerful Melancholy. I could not sleep; and at that Time I finish'd my little Poem, such as you

* Percy's *Reliques*, 2d edition (1767), vol. iii. 119; 3d edition (1775), vol. iii. 120; 4th edition (1794), vol. iii. 120; edition 1844, vol. iii. 164; D. Herd's *Scottish Songs*; Ritson's *Ancient Songs and Ballads* (London, 1829), vol. ii. 92.

see it here. If it continues still to deserve your Approbation,
I have my Aim ; and am,

SIR,

Your most obliged, and most humble Servant, &c.”*

This touching tale is said to have originated in the seduction of a daughter of Professor James Gregory, of St. Andrews, and afterwards of Edinburgh, by a son of Sir William Sharp, of Strathyrum, who had promised to marry her, and heartlessly deserted her. The young man was a nephew of Archbishop Sharp, of St. Andrews ; and his base and inhuman conduct in this instance added greatly to the odium in which the name of Sharp had been previously held in that vicinity ; and no doubt the impression was the more deep and painful in consequence of the universal respect which had long been entertained for the Gregory family, from which so many men of the highest scientific eminence had sprung.

The tragical story is thus alluded to by Dr. Irving :—“ A daughter of this Professor, a young lady of great beauty and accomplishments, is said to have been the victim of an unfortunate attachment, and to have furnished the subject of Mallet’s ballad of *William and Margaret*.”†

* Plain Dealer, No. xlvii., Aug. 28, 1724.

† Lives of Scottish Writers (1850), vol. ii. 266.

See Ritson’s *Scottish Songs*, 1794, ii. 205 ; Dr. Hutton’s *Dictionary* (1796), vol. i. 555 ; also Stenhouse’s *Illustrations of the Lyric Poetry of Scotland* (1853), pp. 471, 519.

APPENDIX.

WILLIAM AND MARGARET :

A Ballad.

(From the PLAIN DEALER, No. 36, July 24, 1724.)

I.

*When Hope lay hush'd in silent Night,
And Woe was wrapp'd in Sleep,
In glided Marg'ret's pale-eyed Ghost,
And stood at William's Feet.*

II.

*Her Face was like an April sky,
Dimm'd by a scatt'ring Cloud :
Her clay-cold, lilly Hand, knee-high,
Held up her sable Shroud.*

III.

*So shall the fairest Face appear,
When Youthful Years are flown !
Such the last Robe, that Kings must wear,
When Death has reft their Crown !*

IV.

*Her Bloom was like the Morning Flow'r,
That sips the Silver Dew :
The Rose had budded, in her Cheek,
Just op'ning to the View.*

V.

*But Love had, like the Canker-worm,
Consum'd her tender Prime :
The Rose of Beauty pal'd, and pin'd,
And dy'd before its Time.*

VI.

*Awake ! she cry'd, Thy true Love calls,
Come from her Midnight Grave !
Late, let thy Pity mourn a Wretch,
Thy Love refus'd to savé.*

VII.

*This is the dark, and fearful hour,
When injur'd Ghosts complain :
And Lovers' Tombs give up their Dead,
To haunt the faithless Swain :*

VIII.

*Bethink thee, William ! of thy Fault,
Thy Pledge of broken Truth :
See the sad Lesson, thou hast taught
My unsuspecting Youth !*

IX.

*Why did you, first, give Sense of Charms,
Then all those Charms forsake ?
Why sigh'd you for my Virgin Heart,
Then left it, thus, to break ?*

X.

*Why did you, present, pledge such Vows,
Yet none, in Absence, keep ?
Why said you, that my eyes were bright,
Yet taught 'em first to weep ?*

XI.

*Why did you praise my blushing Lips,
Yet make their Scarlet pale ?
And why, alas ! did I, fond Maid !
Believe the flatt'ring Tale ?*

XII.

*But, now, my Face no more is Fair ;
My Lips retain no Red :
Fix'd are my Eyes, in Death's still Glare !
And Love's vain Hope is fled.*

XIII.

*The hungry Worm my Partner is :
This Winding-Sheet my Dress ;
A long, and weary, Night must pass,
Ere Heaven allows Redress.*

XIV

*But, hark !—'tis Day !—the Darkness flies :
Take one long, last Adieu !
Come, see, false Man ! how low she lies,
Who dy'd for pitying You.*

XV.

*The Birds sung out ; the Morning smil'd,
And streak'd the Sky with Red ;
Pale William shook, in ev'ry Limb,
And started from his Bed.*

XVI.

*Weeping, he sought the fatal Place,
Where Marg'ret's Body lay,
And stretch'd him o'er the Green-grass Turf,
That veil'd her Breathless Clay.*

XVII.

*Thrice call'd, unheard, on Marg'ret's Name,
And thrice he wept her Fate :
Then laid his Cheek on her cold Grave,
And dy'd—and lov'd too late.*

VARIOUS READINGS OF THE AMENDED VERSION OF THE BALLAD,

As it appeared successively in "The Hive," Vol. I. 2d Edition, 1724; Vol. I. 3d Edition, 1726; Ramsay's "New Miscellany," 1727; Edition of "William and Margaret" (printed with "Excursion"), 1728; "The Hive," Vol. I. 4th Edition, 1732; "Tea-Table Miscellany," 1733; and in Mallet's Poems, published in 1743.

The version in "The Hive," 1724, is the same as in the Edition 1726; and that in "The New Miscellany" is the same as in the "Tea-Table Miscellany," 1733.

I.

WHEN all was wrapt in dark midnight,
And all were fast asleep,
In glided *Margaret's* grimly ghost,

Hive, 1724.

'Twas at the fearful midnight hour,
When all were fast asleep;

New Miscellany, 1727.

'Twas at the silent midnight hour,
When all were fast asleep;

Edition
1728.

'Twas at the silent, solemn hour,
When night and morning meet;

Edition
1743.

II.

Her face was like the *April* morn,
Clad in a wintery cloud,
And clay-cold was her lilly hand,
That held the sable shroud.

Hive, 1724.

WILLIAM AND MARGARET.

Her face was pale like *April* morn,
Clad in a wintry cloud ;

*New Miscel-
lany, 1737.*

That held her sable shroud.

Her face was like an *April* morn,

Edition
1728.

.
.

III.

When youth and years are flown ;
Such is the robe that kings must wear,
When death has reft their crown.

Hive, 1724.

IV.

Her bloom was like the springing flower

Hive, 1724.

The rose was budded in her cheek,
And opening to the view.

.
.
.

*New Miscel-
lany, 1737.*

Just opening to the view.

V.

Consum'd her early prime :
The rose grew pale, and left her cheek ;
She dy'd before her time.

Hive, 1724.

VI.

Now let thy pity hear the maid,

Hive, 1724.

.

VII.

This is the mirk and fearful hour,

Hive, 1724.

Now dreary graves give up their dead,

.

This is the dumb and dreary hour,
And aid the secret fears of night,
To fright the faithless man.

*New Miscel-
lany, 1727.*

.
When yawning graves give up their dead,
To haunt the faithless man.

Edition
1728.

.
To haunt the faithless swain.

Edition
1743.

VIII.

.
Thy pledge and broken oath,
And give me back my maiden vow,
And give me back my troth.

Hive, 1724.

IX.*

How could you say my face was fair,
And yet that face forsake?
How could you win my virgin heart,
Yet leave that heart to break?

Hive, 1724.

X.†

How could you promise love to me,
And not that promise keep?
Why did you swear mine eyes were bright,
Yet leave those eyes to weep?

Hive, 1724.

Why did you promise love to me,
.
Why said you that my eyes were bright,
Yet left these eyes to weep?

*New Miscel-
lany, 1727.*

.
Why did you swear my eyes were bright,
Yet leave those eyes to weep?

Edition
1728.

* Being x. in edition 1728, in *Hive*, 1732, and edition 1743.

† Being ix. in edition 1728, in *Hive*, 1732, and edition 1743.

XI.

How could you say my lip was sweet,
 And made the scarlet pale ?
 And why did I, young witless maid !

Hive, 1724.

How could you swear, my lip was sweet,

*New Miscel-
lany, 1727.*

Why did you say my lip was sweet,

Edition
1728.

XII.

That face, alas ! no more is fair ;
 These lips no longer red ;
 Dark are mine eyes, now clos'd in death,
 And every charm is fled.

Hive, 172 .

Dark are my eyes, now clos'd in death,

*New Miscel-
lany, 1727.*

Those lips no longer red :

Edition
1728.

XIII.

The hungry worm my sister is ;
 This winding-sheet I wear ;
 And cold and weary lasts our night,
 Till that last morn appear.

Hive, 1724.

XIV.

But hark ! the cock has warn'd me hence :
 A long and last adieu !

 That dy'd for love of you.

Hive, 1724.

.
A long and late adieu !

*New Miscel-
lany, 1727.*

.
A long and last adieu !

Edition
1728.

.
Who dy'd for love of you.

Edition
1743.

.
A long and late adieu !

XV.

Now birds did sing, and morning smile,
And shew her glistening head ;

Hive, 1724.

.
Then, raving, left his bed.

The lark sung out, the morning smil'd,
And rais'd her glist'ring head :
Pale *William* quak'd in every limb ;

*New Miscel-
lany, 1727.*

.
The lark sung loud ; the morning smil'd,

Edition
1728.

XVI.

He hy'd him to the fatal place

Hive, 1724.

.
And stretch'd him on the green grass turf,
That wrapt her breathless clay.

Edition
1728.

.
And stretch'd him on the grass-green turf,
That wrap'd her breathless clay.

XVII.

And thrice he call'd on *Margaret's* name,
And thrice he wept full sore ;
Then laid his cheek to the cold earth,
And word spake never more.

Hive, 1724.

But nothing was ever juster, or more strikingly imagin'd, than his Comparison of the Ghost's Face to an *April* sky, (which is, at best, but faintly shining, and is here made fainter still by a scattering Cloud that dims it),—to the Shadow, as it were, or thin resemblance of a Light not visible. This is an Image so true to the Meaning, so Poetical, and well-adapted, that it greatly deserves Notice; as does also that Clay-cold, Lilly-Hand, that holds up a *sable Shroud*! The Opposition of the Shroud's Blackness to the Lilly Whiteness of the Hand, is a delicate and graceful Stroke, and very judiciously heighten'd by that Epithet of *Clay-cold*, which makes us shrink, as if we *felt* what we *see* so very *strongly*.

To wake us from this horror, in order to make way for that *Pity* which he is preparing to move in us, we are, by a sudden, yet almost imperceptible, Transition, carried away from what she *is* to what she *was*, before Love chang'd her:

‘*Her Bloom was like the Morning Flow'r,
That sips the Silver-Dew.*’

I am charm'd by a stroke in this sweet *Simile*, which is touch'd with so much Delicacy, that it would go near to escape the Observation of any Reader not skill'd in Poetry. I will therefore take notice, that her exact Time of Life being directly pointed out by *The Morning Rose, just opening to the View*, that expression of *Sipping the Silver-Dew* is peculiarly just and elegant; for, where a Flower is full blown, the Dew-Drops have free Admission, and are taken in, as it were, by large Draughts; but a budding Flower, receiving no Moisture but on its Edges, is, with the finest propriety, said to *sip* it.

A second excellent *Simile* is that where he compares a secret Love in a Woman's Heart to the Canker-worm in a Bud, that fades and destroys it; and this, again, has the Air of Shakespear, who has the same Allusion for *Grief* in one of his Tragedies. There is something exquisitely *touching* in that noble Tenderness of her Reproach, in the *Eighth Stanza*. That *Erotema*, or figure of *Questioning*, which takes up the *Ninth, Tenth, and Eleventh*, is pursued with the most pathetic Emphasis, and, at last, broken off with an

Apopsiopsis so natural and so moving, that I have seldom seen a Beauty more distinguishable. It is where, after all those passionate *Whys* with which she has been upbraiding her Lover's Falsehood, she interrupts them, on a sudden, with this Self-accusing Question, which strikes out the *Moral* too, in a surprizing Flash of Warning, where it was least to be expected :

‘And why, alas! *did I, fond Maid!*
Believe the *flattering Tale!*’

But it were endless to particularize the Beauties of this charming Ballad. The whole may be said to be one continued Beauty ! And, I believe, it will not be possible for any serious Reader to peruse, or hear it, without Emotions in his Blood, that will speak more in its due Praise than the most regular *critique* on it.

It is a plain and noble Masterpiece of the *natural* Way of Writing, without Turns, Points, Conceits, Flights, Raptures, or Affectation of what Kind soever. It shakes the Heart by the mere Effect of its own Strength and Passionateness, unassisted by those flaming Ornaments which as often *dazzle* as *display* in Poetry. This was owing to the Author's Native Force of Genius ; for they who conceive a Thought distinctly, will, of Necessity, express it plainly, because, out of the Words which arise, and offer themselves to embody a Meaning, they find no Use for the Superfluous but to darken and confound their Purpose.”—*Plain Dealer*, No. xxxvi. July 24, 1724.

“It *does*, most justly, continue to deserve, and will *for ever* deserve, not only Approbation, but the Applause, of all true Judges of Wit and Nature. . . .”—*Plain Dealer*, No. xli. Aug. 28, 1724.

“Litchfield, March 10.

“MR. URBAN,—I feel impelled to address you by the strange approbation Sir Joseph Mawbey expresses, in your vol. lxi. p. 1182, of Hesiod Cooke's despicable strictures on that transcendent little

poem, WILLIAM AND MARGARET. Right strange, indeed, does it seem that any gentleman, to whom poetic literature seems of the slightest consequence, should think it worth while to rake up from the ashes of oblivion such envious and futile comments,—worth nothing, except to evince their author's unquestionable claim to his situation in the Dunciad, where *only* we have found his name on the records of celebrity.

It was with indignant disgust that I perused the conceited pedant's stupid observations and frontless disdain of a cotemporary author, so infinitely superior to himself. Besides the matchless ballad in question, there are several other poems by the same author, which will live, and be admired through future ages, except poetic taste should become extinct in this nation.

Dr. Johnson justly observes, that whatever has continued, through the lapse of many years, alike the favourite of the learned and of the common reader, must deserve the reputation it has attained. I am aware that this observation proves the futility of Johnson's *own* criticisms in countless instances; but it is not therefore the less *true*; and it establishes the claim of the WILLIAM AND MARGARET to excellence, since it has met, from readers of every description, a warmth and *universality* of admiration which it is the lot of few poetic compositions to attain. Tickell's sweet ballad, COLIN AND LUCY, is a manifest imitation of *this*; and, with all its mournful graces, is of acknowledged inferiority. Yet of the WILLIAM AND MARGARET this curious critic has the effrontery to say, *He should not have taken so much NOTICE of it, had it not been one of the very SILLY things admired.*

He praises, and justly, Vincent Bourne's Latin translation. It is certainly very finely rendered, and, like the *free* translations of all people of *genius*, possesses some added beauties; but the characteristic merits of the English and of the Latin poem are different. The first has the simplicity of our elder bards, Spenser and Shakespeare; the latter the expanded descriptions and luxuriant graces of Collins, Mason, and Gray; while for the impressive imagery, the exquisite simile in the second stanza, the solemn invocation, the

pathetic reproaches, and the general dramatic spirit, our thrilled hearts are indebted to Mallet solely, though the stanza from Beaumont and Fletcher, with which the poem opens, might suggest the *first* idea. That a man of Vincent Bourne's genius, learning, and taste thought it worth employing his talents in a Latin translation, is a testimony in its favour that would outweigh an *army* of such dissentients, even if it had been as obsolete and neglected as it has been quoted and admired, from its first appearance to this hour,—imitated by our poets, and traced by our painters.

Being ever my opinion, that a false rhyme can be of little moment in a poem which possesses the *higher* essentials of excellence, and that, to avoid such fault, it cannot be worth while to sacrifice the slightest degree of propriety in the sense, or of grace in the imagery, I cannot think, with Sir J. Mawbey, that Mallet, in his later editions of this sublimely simple ballad, has *improved* the first stanza by *altering* it thus:

'When all was wrapt in dark midnight,
And all were fast *asleep*;
In glided Margaret's grimly ghost,
And stood at William's feet.'

To

'Twas at the silent solemn hour
When night and morning meet;
In glided Margaret's grimly ghost,
And stood at William's feet.'

The plainness of the original is much more striking: inanimate objects wrapt in darkness, and the living world in deep sleep. I wonder that the author could, at the cavils of *verbal* critics, consent to change it, and for an assertion philosophically *false*, since night and morning never *do* meet, the latter stealing upon the former, and melting away its shades. Mr. Bourne was of my opinion, and translated the first reading:

'Omnia nox tenebris, tacitæque involverat umbrâ,
Et fessos homines vinxerat alta quies;
Cum valvæ patuere, et passu illapsa silenti,
Thyrsidis ad lectum stabat imago Chloes.'

Mallet's simile, in the next stanza, has no superior in all the stores of our poetry, and is, of itself, sufficient to place its author high in the lists of genius, for it is wholly his own :

' Her face was like an April morn,
Clad in a wintry cloud ;
And clay-cold was her lily hand,
That held her sable shroud.'

Who, that has seen the corpse of a lovely young woman, does not feel the never-excelled beauty and greatness of this comparison ? not imitative, nor of *obvious* resemblance, yet of all other similitudes best calculated to convey a just idea of youthful Beauty, shadowed over by the dim suffusion of Death. It equals in excellence Milton's comparison of the face of Satan to the Sun, 'shorn of his beams.' The Latin version of that stanza has great merit :

' Vultus erat, qualis lachrymosi vultus Aprilis,
Cui dubia hyberno conditur imbre dies ;
Quaque sepulchralem a pedibus collegit amictum,
Candidior nivibus, frigidiorque manus.'

Yet the personification of April rather injures than improves the simile. It is comparing a countenance to a countenance, an imaginary face to one supposed visible, however dimly seen ; and wants the noble simplicity of a chill and showery morning in spring, compared to the pale cold object described. The gathering up the sepulchral robe from her feet gives the added beauty of graceful motion to the fair mournful apparition : yet, 'with an hand whiter and colder than snow,' is more redundant, more ornamented, but much less pathetic, than the striking compound-epithet *clay-cold*. The imputed absurdity of the epithet *sable* for the shroud is done away by concluding that the fair forsaken had *desired* to be buried in *black*, as emblematic of the lamented desertion which had caused her death.

' So shall the fairest face appear
When youth and years are flown :
Such is the robe that kings must wear,
When death has reft their crown.'

The second line of the above four falls upon every ear, sensible of the fascination of numbers, with all the luxury of mournful melody. The sweet alliteration of the letter *y*, and the plenitude of the *vowels*, produce it. In the two last lines the idea is better than the expression, which wants elevation. Upon *them* the Latin improves, thus:

‘Cumque dies aberunt molles, et læta juvenus,
Gloria pallebit sic, Cyparissi, tua :
Cum mors decutiet capiti diademata, regum
Hæc erit in trabeâ conspiciendus honos.’

Our redoubtable critic pronounces the ensuing verse poor in comparison of its Latin translation:

‘But Love had, like a canker-worm,
Consum’d her early prime :
The rose grew pale, and left her cheek ;
She died before her time.’

‘Sed lenta exedit tabes mollemque ruborem,
Et faciles risus, et juvenile decus :
Et rosa paulatim languens, nudata reliquit
Oscula ; præripuit mors properata Chloen.’

‘The slow consumption stealing away the soft blush, and facile smile from the youthful lip,’ is, perhaps, even *more* poetic than the simile of the canker-worm, but it is only in a single degree, and, ‘a premature death snatched away Chloe,’ is inferior to the simple pathos of ‘She died before her time.’

This malignant commentator then passes over in silence the solemn, the startling invocation ; the touching questions and reproaches of the injured spirit ; so transcendently natural, and of such heart-affecting simplicity, that no future plaint from a love-stricken maid, or from her upbraiding apparition, can rival them in interesting pathos.—Yes, he passes over them in the silence of conscious envy, hoping, perhaps, that because he mentions them not, their excellence will be invisible ; like the ostrich, which, when pursued by its hunters, thrusts its head into the sand, and fancies that, because it will not see *them*, they cannot see *it*.

Fastening with harpy-claws upon the 13th stanza, he calls it the *vilest trash* imaginable. If *his* works had been *such* trash, they would not have sunk, as we *find* them sunk from the remembrance of the public.

'The hungry worm my sister is ;
This winding-sheet I wear :
And cold and weary lasts our night,
Till that last morn appear.'

'Germanus mihi vermis edax, depascitur artus
Cognatos ; nec adhuc est satiata fames :
Et gelidæ et longæ restant mihi tædia noctis,
Dum noctem excipiat longa, suprema, dies.'

If the first line of this original verse may be deemed prosaic from its closing with an inharmonious and insignificant particle, yet, 'the worm is my sister,' is a Scriptural expression, and has fine metaphoric spirit; and the third and fourth shrill us with their awful discomfort, and complaining melody. The expression, *last morn*, is sublime. We find the Latin version of that stanza beautiful, though the worm is *there* too much dwelt upon to the exclusion of the winding-sheet.

Master Cook then proceeds to say, that 'the last stanza is *as bad*'—as what? *only* as one of the most touching, and harmonious quatrains in our language, the situation of the particle '*is*' alone excepted. Let us examine with what justice the final stanza is reprobated.

'And thrice he call'd on Margaret's name,
And thrice he wept full sore :
Then laid his cheek to her cold grave,
And word spoke never more !'

The two first lines are solemn, and impressive; the two last merely narrative, but they are all they ought to be. After three piercing invocations, and three sore paroxysms of remorseful tears, he laid his cheek to the grave, and never spoke again. What *need* of ornamental language for a circumstance so affecting? Simply to mention it was the sole business of the judicious poet. Upon the

heart of the reader the awful catastrophe is left to produce its *own* effect.

Since the futility of these envious criticisms has, I trust, been demonstrated, it would be superfluous to vindicate the Author of this matchless poem where his *other* works are attacked by the same malevolent but powerless spleen. To Thomson, the charming Thomson, the *first* of all descriptive poets, it also imputes 'obscure and dull prosopopeias,' calling these kindred bards '*the two Scots*' in contempt!

I cannot omit this opportunity of paying the tribute of just encomium to that fine story in blank verse, by Mallet, AMYNTOR AND THEODORA. Its characters and incidents are infinitely interesting; the versification is full, varied, and majestic; the scenic painting and the imagery are brought to the eye with skill, force, and grace; it abounds with subjects for the historic pencil; the morality is pure, the piety exalted.—A. S.*—*Gentleman's Mag.*, vol. lxii. p. 198.

Dr. Percy, referring to the stanza quoted in Fletcher's *Knight of the Burning Pestle*, says:—"These lines have acquired an importance by giving birth to one of the most beautiful ballads in our own or any language."—PERCY'S *Reliques*, 4th edition, 1794, vol. iii. p. 120; edition 1844, vol. iii. p. 164.

"In this list we also find Mr. Hamilton of Bangour, an elegant writer, whose *Braes of Yarrow* will be long admired, and Mr. Mallet (then Malloch), to whom we owe two beautiful stanzas, *The Shades of Endermay*, and one of the finest ballads that were ever written."—RITSON'S *Historical Essay on Scottish Song*, pp. 67, 68. London, 1794.

"We have many songs equal, no doubt, to the best of those written by Hamilton of Bangour, or Mr. Thomson; though it may be questioned whether any English writer has produced so fine a

* Miss Seward addresses some verses to a Miss Catherine Mallet. They bear date Nov. 1805. See *Poems*, 3 vols., 1810, vol. iii. p. 370; also *Poetical Register*, 1806, p. 26.

ballad as *William and Margaret*, or such a beautiful pastoral as *Tweedside*."—RITSON'S *Historical Essay on Scottish Song*, p. 78. London, 1794.

"Mallet's ballads of *William and Margaret*, *Edwin and Emma*, and *The Birks of Endermay*, rank with the best compositions of that kind in our language. *William and Margaret* is fully entitled to the favourable reception it met with. It is the most pleasing of all his poetical compositions. It is plaintive, pathetic, and simple; both the sentiment and the expression are equally captivating."—DR. ANDERSON: *British Poets*, vol. ix. p. 678. A.D. 1794.

"The same author's ballad, *William and Margaret*, has, in some degree, the same fault. A disembodied spirit is not a person before whom the living spectator takes leisure to make remarks of a moral kind, as,

'So will the fairest face appear,
When youth and years are flown,
And such the robe that kings must wear,
When death has reft their crown.'

Upon the whole, the ballad, though the best of Mallet's writing, is certainly inferior to its original, which I presume to be the very fine and even terrific old Scottish tale, beginning,

'There came a ghost to Margaret's door.'

It may be found in Allan Ramsay's *Tea-Table Miscellany*.—SIR WALTER SCOTT: *Essay on Imitations of the Ancient Ballad*, Poetical Works (1833; 12 vols.), vol. iv. p. 28.

"Had he never written any thing but the ballad of *William and Margaret*, Mallet would have deserved, for that alone, to have lived to future ages.—D. R."—*Lives of Eminent Scotsmen* (3 vols.; London, 1821-22), vol. iii. p. 62.

"The ballad of *William and Margaret*, and a lyric or two in a less natural spirit, have given more fame to David Mallet than all

his elaborated productions. He wrote at a time when a lucky song or a popular ballad established a poet's fame, and furthered his fortune by introducing him to the notice of the noble. * * * *

I have been unable to trace in the other lyrics of Mallet any of that simple mode of expression, or that sweet and antique grace, which have brought so much fame to *William and Margaret*. The story, suggested by the fragments from which he imagined the song, seems to have possessed him too much to allow him to think of laborious polish or minute embellishment: he has been obliged to relieve his heart from the supernatural spirit of the tale by the charm of natural and inspired verse. I know not where to seek a finer mixture of pathos and terror in the whole range of Gothic romance. We feel, while we read, the presence of something unearthly and undefined; and we hear a voice which, like that heard by the prophet, makes all our bones to shake. From the calm and gentle reproach of the spirit, we imagine the Margaret of flesh and blood to have been a meek and sweet-tempered being; and in the request which she makes to have her maiden vow and faith returned, we remark the presence of an old superstition which allowed no repose to the living or to the dead till all ineffectual pledges or tokens were again exchanged.

Into this simple story and native style of composition the feelings of Mallet seem to have glided, as sap ascends the tree, to reanimate it and cover it with beauty. Yet the polished and colder and less graphic style of verse must have warred against the remains of this Scottish taste, when he was induced to make some alterations which not only lessen the simplicity, but impair the terror which the story inspires. At first he caught up the starting note of the old fragments, and sang—

‘When all was wrapt in dark midnight,
And all was fast asleep.’

He afterwards thought this ‘too naked of ornament and simple,’ and changed it to—

‘’Twas at the silent solemn hour,
When night and morning meet.’

Now this emendation not only contradicts all belief, which invariably surrenders the midnight to injured spirits, but also asserts that the hour when night is growing into day is more solemn and more fit for such visitations than that to which rustic faith assigns all the terrific forms which are contained in his creed. In restoring the original lines, I may, in my own justification, observe, that the ballad will be rendered more true to superstition, and likewise more consistent with itself :

‘Awake, she cried, thy true love calls,
Come from her midnight grave.’

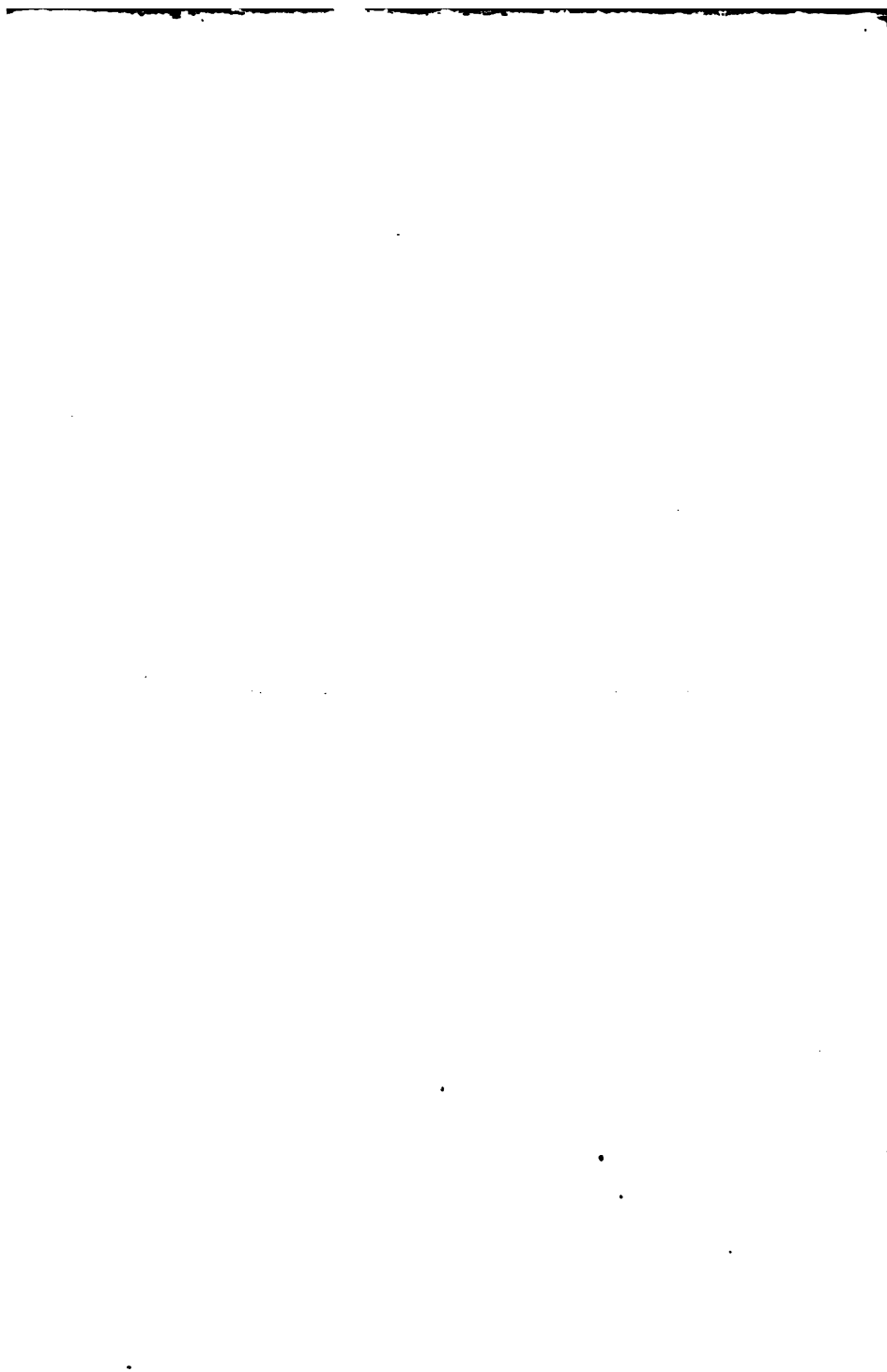
The speed of this ghost was unlike that of all sister spirits, if it rose at midnight, and did not stand at its victim's bed-side sooner than the hour when night and morning meet. The real cause of the alteration was, perhaps, the want of correspondence in rhyme between the second and fourth lines : it is rhyme to the ear—I mean, there is an uniformity of sound which gratifies the ear in singing equal to the most established rhymes, but there is no rhyme to the eye—and to oblige the eye, the poet spoiled his ballad. Nor was this so trivial a matter in days when the natural beauty of poetry was under the control of a mechanical arrangement of sounds. Dr. Johnson treated with contempt one of our finest lyrics :

‘Ah, the poor shepherd's mournful fate!’

for a similar inequality of rhyme. In the other songs of Mallet there is more polish and much prettiness, and a fine subdued modesty of language and thought, which make them favourites with all lovers of gentle and unimpassioned verse ; but we have no more *Williams and Margarets*.”—ALLAN CUNNINGHAM: *Songs of Scotland*, 1825, vol. i. p. 193.

“Mallet is the only instance of an author who has written so much and so variedly, and at such different periods of life, whose first productions are still considered his best. *William and Margaret* is indeed a beautiful ballad ; and *The Birks of Endermay*, another early attempt, very elegant and very pleasing.”—Note to CAMPBELL'S *Specimens of the British Poets*, 1845, p. 464.

PARALLEL PASSAGES AND IMITATIONS.



PARALLEL PASSAGES.

WILLIAM AND MARGARET.

I.

"Jamque dies medius tenues contraxerat umbras;
Inque pari spatio vesper et ortus erant."

Ovid: *Art. Amat.* iii. 728.

Ovid here, describing mid-day, speaks of evening and morning as equidistant.

A similar mode of describing an early hour in the day is met with in Allan Ramsay's *Gentle Shepherd*, act v. sc. 1:

" at this early hour,
When nature nods beneath the drowsy power!
Far to the north the scant approaching light
Stands equal 'twixt the morning and the night."

III.

"Till youth and genial years are flown."

Song to Fortune, ver. 2, by Thomson; Thomson's
Works, Aldine edition, vol. ii. p. 256; Annotated edition, vol. i. p. 237.

VII.

"And graves have yawn'd, and yielded up their dead:"

Shakespeare: *Julius Caesar*, act ii. scene 2.

"'Tis now the very witching time of night;
When churchyards yawn,"

Shakespeare: *Hamlet*, act iii. scene 2.

XIII.

"I have said to corruption, Thou art my father: to the worm,
Thou art my mother, and my sister."—*Job* xvii. 14.

XIV.

The opinion that spirits vanish at cock-crow is very ancient.

Philostratus, giving an account of the apparition of Achilles' shade to Apollonius Tyaneus, says that it vanished with a little gleam as soon as the cock crowed.—*Vit. Apol.* iv. 16.

“Ferunt, vagantes dæmonas
 Lætos tenebris noctium,
 Gallo canente exterritos
 Sparsim timere, et cedere.”

Prudentius: *Cathemerinon* I. ad Gallicinium,
 ll. 37-40.

“I have heard,
 The cock, that is the trumpet of the morn,
 Doth with his lofty and shrill-sounding throat
 Awake the god of day; and, at his warning,
 Whether in sea or fire, in earth or air,
 The extravagant and erring spirit hies
 To his confine.”

Shakespeare: *Hamlet*, act i. scene 1.

“The morning cock crew loud;
 And at the sound it shrunk in haste away,
 And vanish'd from our sight.”

Shakespeare: *Hamlet*, act i. scene 2.

“Then up and crew the red red cock,
 And up then crew the gray:
 ‘Tis time, ‘tis time, my dear Marg’ret,
 That you were going away.’

No more the ghost to Marg’ret said,
 But with a grievous groan
 Evanish’d in a cloud of mist,
 And left her all alone.”

Sweet William’s Ghost, verses 14, 15; Ramsay’s
Tea-Table Miscellany, 1750, p. 324; Percy’s
Reliques, 2d edition, 1767, vol. iii. p. 126;
 edition 1844, vol. iii. p. 172; Ritson’s *Scottish
 Songs*, vol. ii. p. 201.

“Here let me frequent roam, preventing morn,
 Attentive to the cock, whose early throat,

Heard from the distant village in the vale,
 Crows cheerly out, far-sounding thro' the gloom :
 Night hears from where, wide-hov'ring in mid-sky,
 She rules the sable hour, and calls her train
 Of visionary fears, the shrouded ghost,
 The dream distressful, and th' incumbent hag,
 That rise to Fancy's eye in horrid forms,
 While Reason slumb'ring lies : at once they fly,
 As shadows pass ; nor is their path beheld."

Mallet : *Excursion*, ll. 22-32.

" . . . and wonder at the tale
 Of horrid apparition, tall and ghastly,
 That walks at dead of night, or takes his stand
 O'er some new-open'd grave ; and (strange to tell !)
 Evanishes at crowing of the cock."

Blair : *The Grave*, ll. 67-71.

"Loud crow'd the cock, the shadow fled,
 No more of Sandy could she see ;
 But soft the passing spirit said,
 'Sweet Mary, weep no more for me !'"

John Lowe : *Mary's Dream*.

XVI.

"But first upon my true-love's grave
 My weary limbs I'll lay,
 And thrice I'll kiss the green-grass turf,
 That wraps his breathless clay."

Percy : *The Friar of Orders Gray*, verse 21.

IMITATIONS
OF
WILLIAM AND MARGARET.

THYRSIS ET CHLOE.

Omnia nox tenebris, tacitâque involverat umbrâ,
Et fessos homines vinxerat alta quies;
Cum valvæ patuere, et gressu* illapsa silenti,
Thyrsidis ad lectum stabat imago Chloes.

Vultus erat, qualis lachrymosi vultus Aprilis,
Cui dubia hyberno conditur imbre dies;
Quâque sepulchralem à pedibus collegit amictum,
Candidior nivibus, frigidiorque manus.

Cumque dies aberunt molles, et læta juvenus,
Gloria pallebit sic, Cyparissi, tua:
Cum mors decutiet capiti diademata, regum
Hæc erit in trabeâ conspicendus honos.

Forma fuit (dum forma fuit) nascentis ad instar
Floris, cui cano gemmula rore tumet;
Et Veneres risere, et subrubuere labella,
Subrubet ut teneris purpura prima rosas.

Sed lenta exedit tabes mollemque ruborem,
Et faciles risus, et juvenile decus:
Et rosa paulatim languens, nudata reliquit
Oscula; præripuit mors properata Chloen.

Excute te somnis; nocturno egressa sepulchro,
Evocat infidum Thyrsida fida Chloë:
Tandem O! nunc tandem miserere, audique puellam
Cui tuus invidit vivere durus amor.

* *passu*, ed. 1723, 1734.

Hæ tenebræ querulos manes, hæc elicit hora,
Ut tumulis reserent humida claustra suis;
Spectraque discurrunt, perjuri terror amantis;
Ut trepidum infestent exagitantque reum.

Thyrsi, tuum crimen, solenne recollige fœdus,
Et revoca læsos in tua vota deos:
Virgineamque fidem jurataque verba remitte;
Et mea redde mihi vota, resume tua.

In quâ defixus toties hæerere solebas,
Qui faciem poteras destituisse meam?
Qui tenerum, et rerum ignarum mihi vincere pectus,
Victumque indignis discruciare modis;

Promisso quianam, nimis ah! promissor, amore,
Polliciti poteras immemor esse tui?
Laudatis quianam, nimis ah! laudator, ocellis
Extingui multo passus es imbre faces!

Dicere cur poteras, labium tibi suave rubescit;
Et facit, ut cedat purpura pallidior?
Dicere cur poteras? et ego, rudis, inscia virgo,
Cur blandum adjuvi credulitate dolum?

Nulla mihi, heu! floret facies, quæ floruit: ecce!
Quæ rubuere, mihi nulla labella rubent.
Mors, obsignatos tenebris, mihi clausit ocellos;
Gratia desertæ nec super una genæ est.

Germanus mihi vermis edax, depascitur artus
Cognatos; nec adhuc est satiata fames:
Et gelidæ et longæ restant mihi tædia noctis,
Dum noctem excipiat longa, suprema, dies.

Sed cantu, audistin'? monuit me gallus abire:
Thyrsi, vale; longum, perfide Thyrsi, vale!
Vise tamen, tumulo quàm sit defossa profundo,
Quæ miserum urgebat funus amore tui.

Jam volucres cecinere, et festinavit ab ortu,
Purpureo risu, sol aperire diem;
Pallidus obstupuit Thyrsis, tremulusque cubili
(Ah tremor! ah pallor conscius!) exiliit.

Fatalem ad tumulum cursu contendit anhelus,
 Quà jacuit gelidâ morte soluta Chloe;
 Cespitæque in viridi, qui subthâs flebile textit
 Corpus, se mœstum projiciebat onus.

Terque Chloen gemitu gemit, ter voce vocavit,
 Et bibulam lachrymis ter madefecit humum;
 Nudaque telluri nudæ dans oscula, nunquam
 Aut vocem lachrymis addidit, aut gemitum.*

VINCENT BOURNE.

“’Twas at the shining mid-day hour.”

Tea-Table Miscellany, 11th edition, 1750, p. 833;

London, 4 vols. in 1. Edition 1768, vol. ii.

p. 157. Glasgow, 4 vols. in 2.

This burlesque parody of *William and Margaret* was written by Allan Ramsay for the 4th vol. of his *Tea-Table Miscellany*, where it made its first appearance under the title of *Watty and Madge*. It consists of 16 verses of 4 lines each.

A BALLAD,

IN IMITATION OF WILLIAM AND MARGARET.

Address'd to the **** *.

London Magazine, 1742, vol. xi. p. 507.—13 verses.

* This elegant Latin imitation of *William and Margaret*, by Vincent Bourne, first appeared in '*Miscellaneous Poems by Several Hands*,' published by D. Lewis, 2 vols., 1726-30, vol. i. pp. 38-47. It was printed in Mallet's *Poems*, 1743; and in the edition of his *Works*, 1759.

Wilhelm und Gretchen.

Zur Stunde still und feierlich,
Wo Nacht und Tag sich grüßen,
Glitt Gretchens Schreckgespenst herein
Und stand zu Wilhelm's Füßen.

Ihr Antlitz war wie Frühlingsstag
In schneeligem Gewande,
Und eiskalt ihre Ellienhand,
Die's Sterbekleid umspannte.

So steht das lieblichste Gesicht,
Wenn Jahr' und Jugend schwanden;
So zeigt der Fürst sich, dem in Tod
Die Krone kam abhanden.

Einst' glück der Frühlingsblume sie,
Die Silberthau umsprüheth;
Und ihre Wangen sproßten auf,
Wie Röschen halb erblüheth.

Doch Liebe bracht' ihr, wie der Sturm
Der Blüthe, früh Verderben;
Die Wangen bleich, die Röschen fort,
Mußt' vor der Zeit sie sterben.

Sie sprach: „Wach auf! Treuliebchen ruft,
Kam Mitternachts vom Grabe;
Wein' um die Maid, der du versagst
Der Liebe Rettungsgabe

„Jetzt ist die düstre Stunde, wo
 Berrathne Seelen jammern :
 Es klappt das Grab, die Todten ziehn
 Zu der Berräther Kammern.

„An deinen Meineid, Wilhelm, denk',
 An deine Schuld mit Reue !
 Gib mir mein jungfräulich Gelübd'
 Zurück und meine Treue.

„Was schworest du mir Liebe zu,
 Ohn' ehelich es zu meinen ?
 Und schworst auf meiner Augen Glanz,
 Und ließeß sie verweinen ?

„Was nanntest du mein Antlitz schön,
 Und hast mich doch verlassen ?
 Gewannst dir mein jungfräulich Herz,
 Und hast es brechen lassen ?

„Und sprachst, vor meinen Lippen süß
 Müßt' sich der Scharlach schämen ?
 Und ich, ich thöricht Mädchen, mußst'
 Den Trug für Wahrheit nehmen ?

„Die Lippen, ach ! sind nicht mehr roth,
 Und nicht mehr schön die Wangen ;
 Das Auge, schwarz, verschloß der Tod,
 Die Keize sind vergangen.

„Die Würmer nenn' ich Schwestern nun,
 Das Grabgewand ich trage,
 Und kalt und träge schleicht die Nacht
 Bis zu dem jüngsten Tage.

„Doch horch ! der Fahnruf scheucht mich fort ;
Magst letzten Gruß noch haben :
Komm, Falscher, keh ! wie tief sie liegt,
Die Liebe zu dir begraben.“

Die Lerche singt, der Morgen lacht,
Vom roth'gen Roth beschienen,
Und Wilhelm hebt und stehet auf,
Bleich, mit verstörten Mienen.

Eilt zum verhängnißvollen Platz,
Wo Gretchens Grab sich breitet,
Und wirft sich auf den Rasen, der
Den todtten Leib umkleidet.

Dreimal beim Namen ruft' er sie
Und weint' drei bittre Zähren,
Und legt' die Wang' ans Grab und läßt
Kein Wort mehr von sich hören.

D. E. S

G * * * * E A N D D * * * * Y ;

OR THE

Injur'd Ghost.

A

TRUE TALE

In Imitation of

WILLIAM AND MARGARET.

By a Young LADY of QUALITY.

. . . . Foul Deeds will rise,
Tho' all the Earth o'erwhelm them, to Men's eyes.
Hamlet.

L O N D O N :

Printed for W. WEBB, near St Pauls. 1743.

[Price Sixpence.]

A copy is in the British Museum.—Pamphlets, King's Library,
fol. 163, no. 51.

There is the following MS. note in it at p. 3 :

"Lord Cuton and Lady Dorothy Boile, daughter to the Earl of Burlington."

LORD GEORGE AND LADY DOROTHY.

When all was wrapt in sable night,
And nature sought repose,
Forth from its grave the restless sprite
Of Dorothy arose.

Her face was all beset with woe;
Her cheeks were wan with care;
Her eyes were parch'd and sunk with grief,
That once so radiant were.

With solemn pace and awful gloom,
And train with sorrow hung,
She wander'd to that fatal room,
From whence her sorrows sprung.

And thrice she gave a piteous groan,
And all unfurl'd her shroud;
And thrice she sadly shook her head,
And thus bespoke aloud:

"O, George, thou author of this scene,
Thy downy dreams forsake;
'Tis injur'd Dorothy that calls,—
Injurious George, awake!

Awake, and hear that breathless voice,
Which thy upbraidings brought;
Awake, and see that dreadful shade,
Which thy ill treatment wrought.

Behold this babe, this embryo babe,
That scarce has learn'd to live;
Say, monster, why did you destroy
That life you sought to give?

The means* were horrid as thy soul,
The will was work divine;
That naught from me might ever grieve,
To be a work of thine.

* By being hurried about in a coach, and as often over-walk'd, &c. &c., she miscarried, when five months gone with child, and died the next day.

See what a havoc thou hast made,
Vile pillager of time,
To blast the fruits that nature gave,
Before their summer prime.

How could you (none but you could do)
Cut off my morn so soon,
And let my lasting night come on
Before its perfect noon ?

How could you vow a lover's heart,
And yet that vow forsake ?
How could you win a virgin's heart,
Yet cause that heart to break ?

How could you to the prying world
Profess such show of joy,
Yet by your cruel deeds to me
These gilded words destroy ?

How have I strove in others' eyes
To be all cheerful seen,
When by your wounding words my heart
Was bleeding all within !

How have I on my bended knees
Implored your will to know !
What have I not, to please that will,
Resolved to undergo !

Why left I all that held me dear
(O dire decrees of fate !)?
Why gave I pure untainted love
For undeserved hate ?

When you were absent from my sight,
How restless have I been !
When you appear'd what joys I felt,
Yet none in you were seen !

Wherein had nature wrought amiss,
Or what had art defil'd ?
Nor time had any furrows made,
Or any feature spoil'd.

IMITATIONS OF

My face as other faces fair,
And I as others kind ;
Nor faulty more my eyes than yours,—
The fault was in thy mind.

There grew the beam that overcast
The gifts which I possess ;
There lodg'd those savage poison'd shafts,
That pierc'd my bleeding breast.

Why did you, base dissembling man,
Such treacherous ills impart ?
To me—you only gave your hand,
To others—gave your heart.

Why was I, wretched, singled out,
To screen your deathless shame ?
Why was a false one deem'd as wife,
While I but bore the name ?

With her you spent those pleasing hours
That did to me belong ;
She in your eyes did all things right,
While I did all things wrong.

Why for these sufferings was I born,
Perfidious ! tell me why ?
Ere I beheld thy faithless face,
Why suffered not to die ?

Nor laws nor human nor divine
Could stop thy brutal will ;
Think on thy absent brother's wife,
Thy brother's widow still.

Still thou enjoy'st that guilty dame,
In rank incestuous bed ;
Think where will lodge thy guilty soul,
When from thy body fled.

Think on the deadly deeds you've done,
Think on the fatal change ;
Thy crimes rise higher in account
Than justice can avenge.

May spectres stare thee in the face,
May horrors guard thee round,
May conscience on thy footsteps tread,
And all thy thoughts confound.

May Egypt's plagues disturb thy rest,
And every loath'd disease ;
Till thou hast all my wrongs redrest,
May all these plagues increase.

And may the partners of thy joys
Be partners of thy pain ;
Till they have all my sorrows felt,
May pleasures be their bane.

But soft, the glow-worm calls me hence ;
And ere it call on thee,
Atone for every black offence :
Farewell !—remember me !”

Evans's Old Ballads, edition 1784, vol. ii. p. 230,
No. 39; edition 1810, vol. iii. p. 354, No. 74.

THOMAS AND ANNE.

IN IMITATION OF WILLIAM AND MARGARET.

London Magazine, 1743, p. 460; Scots Magazine, 1744, January.

PYNSENT'S GHOST:

A PARODY ON THE CELEBRATED BALLAD OF WILLIAM AND
MARGARET.*

Almon, London, 1766, October.

A copy is in the British Museum; 4to. It consists of 17 verses of 4 lines each, and an epitaph of 3 verses. *William and Margaret* is printed, and the parody is on the opposite pages.

ROBERT AND MARGARET:

A BALLAD, BY M.

Scots Mag., 1776, vol. xxxviii. p. 46.—It consists of 9 verses of 4 lines each.

A NEW VERSION

OF

THE OLD BALLAD, USUALLY CALLED WILLIAM AND MARGARET.

Europ. Mag., vol. iv. p. 312, A.D. 1783.

DAMON AND CHLOE.

IN IMITATION OF MARGARET'S GHOST.

Evans' Old Ballads, 1784, vol. ii. p. 226.—It consists of 19 verses of 4 lines each.

“ And when you first to me made suit,
How fair I was you oft would say!
And, proud of conquest—pluck'd the fruit,
Then left the blossom to decay.

* * * *

Why didst thou praise my humble charms,
And, oh! then leave them to decay?
Why didst thou win me to thy arms,
Then leave to mourn the live-long day?”

Cumnor Hall, verses 8, 16; Evans' *Old Ballads*,
edition 1784, vol. iv. p. 130, No. 9; edition
1810, vol. iv. p. 94, No. 19.

* “A scurrilous imitation of a beautiful piece of ballad poetry.”—*Scots Mag.* 1766, p. 542.

DR. JOHNSON'S GHOST.

BY A LADY.

A parody of *William and Margaret*, under the above title, is found in the *Gentleman's Magazine*, vol. lvi. pp. 302, 427. It appeared previously in the *General Evening Post*. See it in *Boswell's Life of Johnson*, 10 vols., 1835, vol. x. p. 189. It consists of 16 verses.

COLLECTIONS OF POETRY

In which *William and Margaret* has been printed.

The Hive, London, 3 vols., vol. i., 2d edition, 1724, p. 169; 3d edition, 1726, p. 159; 4th edition, 1732, p. 161.

Ramsay's Tea-Table Miscellany, vol. ii., published before A.D. 1727; 9th edition, 1733, p. 148; edition printed at Glasgow, 1768 (4 vols. in 2), vol. i. p. 184; 11th edition, London, 1750 (4 vols. in 1), p. 137.

A Collection of Old Ballads, with Copperplates, London, 3 vols., 1723, &c.; vol. iii., 2d edition, 1738, p. 218 (same version as in Hive, 1724).

A New Miscellany of Scots Songs (Ramsay), London, 1727, p. 148.

Orpheus Caledonius (same as in edition 1728), 1733.

The Nightingale, a Collection of English Songs, London, 1738, p. 274. This version is from the Hive, 1726; Ramsay's New Miscellany, 1727; and principally from edition 1728.

Percy's Reliques, 1st edition, 1765; 2d edition, 1767, vol. iii. p. 331; 3d edition, 1775, vol. iii. p. 330; 4th edition, 1794, vol. iii. p. 332; edition 1844, 3 vols., vol. iii. p. 385.

Mendez's Collection of Poetry, 1767, p. 77.

Aikin's Songs, 1st edition, 1770, p. 59; *ibid.*, ed. 1810, p. 53.

Bell's British Poets, 1777-82, vols. lxxiii.-iv. p. 155.

Lady's Poetical Magazine, 4 vols., 1781, vol. iii. p. 278.

Poetical Pieces of Eminent English Poets, by Retzer, 6 vols., Vienna, 1783-6, vol. v. p. 20.

The Cabinet of Genius, 1787.

Johnson's English Poets, 75 vols., 1790, vol. lxxiii. p. 191.

Ritson's Scottish Songs, 2 vols., 1794, vol. ii. p. 204.

Anderson's British Poets, 1794, vol. ix. p. 721.

Cooke's Select British Poets, 1794-6.

Cabinet of Poetry, 6 vols. (London, 1808), vol. iv. p. 194.

Chalmers' English Poets, 1810, vol. xiv. p. 48.

Sharpe's British Poets, by Thos. Park, F.S.A.

128 WORKS CONTAINING WILLIAM AND MARGARET.

- Elegant Extracts, 1816, p. 1007.
 Whittingham's British Poets, 1822.
 Works of British Poets, by Sandford (New York, 1822), vol. xxvi.
 p. 283.
 The Poetical commonplace Book, 1822, p. 134.
 The commonplace Book of Ancient and Modern Ballad, 1824,
 p. 15.
 Allan Cunningham's Songs of Scotland, 1825, vol. iii. p. 84.
 Hazlitt's Select Poets of Great Britain, 1825, p. 431.
 Chambers' Scottish Ballads, 1829, p. 230.
 Book of Gems, 1837, p. 111.
 Cyclopædia of English Literature, by R. Chambers, 1844, vol. ii.
 p. 41.
 Campbell's Specimens of the British Poets, 1845, p. 464.
 Ballads and Poetical Tales, 1845, p. 103.
 Selections from Percy and Evans, by the Rev. H. Tripp, M.A. (Lon-
 don, 1849), p. 101.
 Scrymgeour's Poetry and Poets of Great Britain (Edinburgh, 1850),
 p. 521.
 The Book of Scottish Ballads, p. 78.
 Florilegium Poeticum Anglicanum, 1847, and 1852 p. 136.
 The Book of the Poets, 1854, p. 283.
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WILLIAM AND MARGARET SET TO MUSIC.

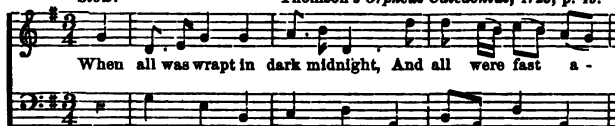
Ramsay, at the end of a separate edition of *William and Margaret*, observes: "This ballad will sing to the tunes of *Montrose's Lines*, *Rothel's Lament*, or *The Isle of Kell*."—*Note by Ritson.*

WILLIAM AND MARGARET,

AN OLD SCOTCH BALLAD, WITH THE ORIGINAL SCOTCH TUNE.

Slow.

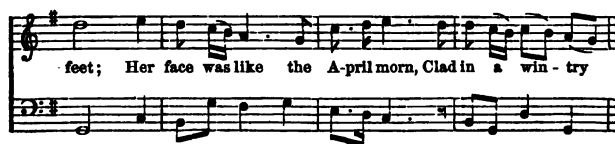
Thomson's *Orpheus Caledonius*, 1725, p. 49.



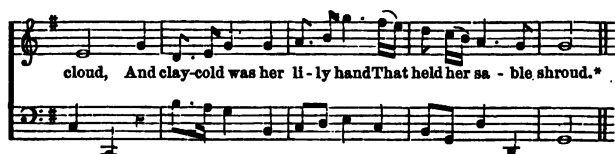
When all was wrapt in dark midnight, And all were fast a -



sleep, Then in came Marg'ret's grimly ghost, And stood at William's



feet; Her face was like the A-pril morn, Clad in a win - try



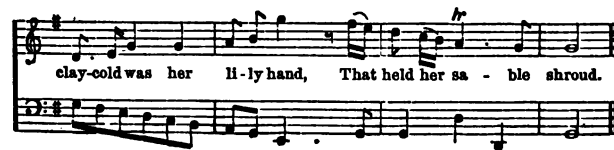
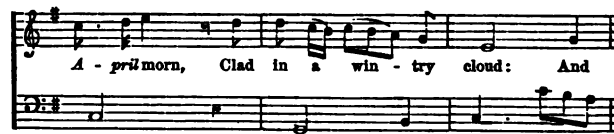
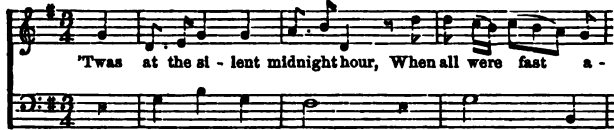
cloud, And clay-cold was her li - ly hand That held her sa - ble shroud.*

* The version in Thomson corresponds nearly with that in the *Hive*, 1724.

In the *Orpheus Caledonius* (2d edition, 1733), Mr. William Thomson, the editor of that work, adapted Mallet's ballad to the old tune of *Chevy Chase*.—See Music to *Chevy Chase*, *Oswald's Caledonian Pocket Companion*, vol. v. p. 31.

WILLIAM AND MARGARET.

Slow.

Orpheus Caledonius, 2d edition, 1733, No. 49.

MARGARET'S GHOST.

Rimbault's *Illustrations to Percy's Reliques*.
London, 1860, p. 118.

"Twas at thesi - lent solemn hour, When night and morn - ing

meet, In gli - ded Mar - g'ret's grim - ly ghost, And

stood at Wil - liam's feet. Her face was like an

A - pril morn, Clad in a win - try cloud: And

clay-cold was her li - ly hand, That held her sa - ble shroud.

MARGARET'S GHOST.

From *The Village Opera*, * 1729.
 Rimbault's *Illustrations to Percy's Reliques*, 1850, p. 117.

'Twas at the si - lent so - lemn
 hour, When night and morn - ing meet, In
 glif - ded Mar - g'ret's grim - ly
 ghost, And stood at Wil - liam's feet.

* *The Village Opera* was written by Charles Johnson. It was performed for the first time at Drury Lane, on Feb. 6, 1728-9.

Sir Nicholas Wisacre.....	Mr. HARPER.
Young Freeman.....	„ WILLIAMS.
Lucas	„ JOHNSON.
Brush	„ MILLER.
Fije	„ OATES.

WILLIAM AND MARGARET.

From *English Ballads*, Brit. Mus. G. 818,
vol. viii. fol. 76.

Affettuoso.

When all was wrapt in dark mid -

night, And all were fast a -

sleep, In gill - ded

Mar - g'ret's grim - ly ghost, And

Sir William Freeman	Mr. GRIFFIN.
Hobenol	„ BERRY.
Cloddy	„ RAY.
Betty	Mrs. THURMOND.
Rosetta	„ RAFTOR.
Lady Wisacre	„ SHIEBURN.
Peggy	„ GRACE.
Dolly	„ MILLS.
Susan	„ ROBERTS.

“This beautiful ballad has been set to music no less beautiful than itself. But who is the composer? It is in the key of D minor.”—*Notes and Queries*, vol. xi. p. 87; see also pp. 173, 343.



THE PRECEDING, FOR THE FLUTE.

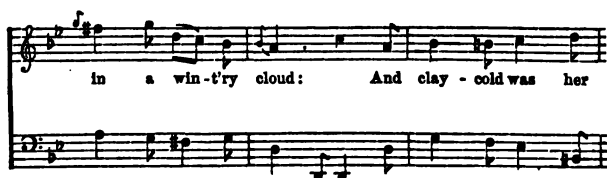


In Johnson's *Scots Musical Museum* (1808, vol. vi. p. 554), *William and Margaret* is adapted to a beautiful slow melody, which was composed by the late Mr. Stephen Clarke, of Edinburgh, organist.

WILLIAM AND MARGARET.

Slow.

Johnson's *Museum*, vol. vi. p. 554.



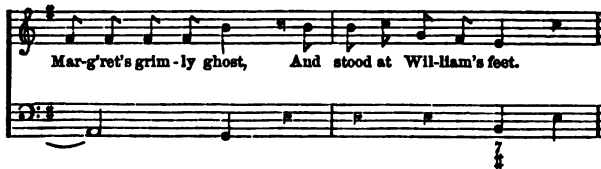
WILLIAM AND MARGARET,

A CELEBRATED BALLAD.

Written by Mallet.—The Music by Robert Broderip.

Introduction.—Adagio cantabile.

A.D. 1804.



Largo con espressione.

Her face was like an A - pril morn,

This system contains the first four measures of the piece. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and A4. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with quarter notes in the left hand.

Clad in a win - try cloud: And clay - cold was her

This system contains measures 5 through 8. The vocal line continues with a half note G4, followed by quarter notes A4, B4, and A4. The piano accompaniment maintains the eighth-note texture in the right hand and the quarter-note bass line in the left hand.

li - ly hand, That held the sa - ble shroud.

This system contains measures 9 through 12. The vocal line features a half note G4, followed by quarter notes A4, B4, and A4. The piano accompaniment continues with the same rhythmic pattern. A fermata is placed over the final note of the vocal line.

So shall the fair - est face ap - pear, When youth and

This system contains measures 13 through 16. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and A4. The piano accompaniment continues with the same rhythmic pattern. A fermata is placed over the final note of the vocal line.

years are flown: Such is the robe that kings must

wear, When death has reft their crown.

Recitative.

"Awake!" she cries, "thy true love calls,

Accompaniment.

molto espressivo

Come from her mid - night grave; Now let thy

pi - ty hear the maid Thy love refus'd to save.

Air. — Largo e mesto.

p *pp*

Be - think thee, Wil - liam,

of thy fault, Thy pledge and bro - ken oath: And give me

back my maid-en vow, And give me back my troth.

The first system of the musical score is in G major (one sharp). The vocal line begins with a fermata on the first note, followed by the lyrics. The piano accompaniment consists of a flowing eighth-note melody in the right hand and a steady eighth-note bass line in the left hand. A dynamic marking of *hr* (half note) is placed above the vocal line.

Why did you pro - mise love to me, And

The second system continues the musical piece. The vocal line has a fermata on the word "And". The piano accompaniment maintains its rhythmic pattern.

not that pro - mise keep? Why did you

The third system continues the musical piece. The vocal line has a fermata on the word "Why". The piano accompaniment maintains its rhythmic pattern.

swear my eyes were bright, Yet leave those

The fourth system concludes the musical piece. The vocal line has a fermata on the word "Yet". The piano accompaniment maintains its rhythmic pattern.

eyes to weep.

Recitativo. *molto espressivo*

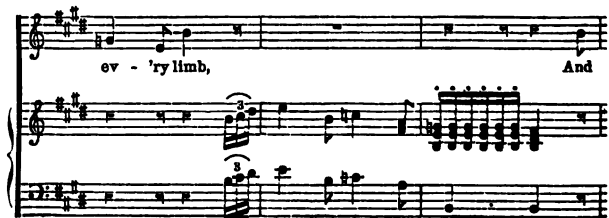
But, hark! the cock has warn'd me hence; A long and late a -

dieu! Come see, false man, how low she

lies, Whodied for love of you.

Largo siciliano

mf



rav - ing left his bed.

Largo con molto espressione.

He hied him to the fa - tal place Where

pp

Mar - g'ret's bo - dy lay: And stretch'd him

on the green grass turf, That wrapp'd her

This system contains the first four measures of the piece. The vocal line begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The lyrics "on the green grass turf, That wrapp'd her" are written below the vocal staff. The piano accompaniment consists of a right hand with a treble clef and a left hand with a bass clef.

breath - less clay. And thrice he call'd on

mf

This system contains measures 5 through 8. The lyrics "breath - less clay. And thrice he call'd on" are written below the vocal staff. A dynamic marking of *mf* (mezzo-forte) is placed below the piano accompaniment in measure 6.

Mar - g'ret's name, And thrice he wept full

p

This system contains measures 9 through 12. The lyrics "Mar - g'ret's name, And thrice he wept full" are written below the vocal staff. A dynamic marking of *p* (piano) is placed below the piano accompaniment in measure 10.

sore: Then laid his cheek to

This system contains measures 13 through 16. The lyrics "sore: Then laid his cheek to" are written below the vocal staff. The system concludes with a double bar line.

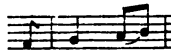
her cold grave, And word spake ne - ver

more.

pp

2.

Her bloom was like the springing flow'r,



That sips the morning dew;
The rose was budded in her cheek,
And op'ning to the view.



But love had, like the canker-worm,
Consum'd her early prime:



The rose grew pale, and left her cheek;
She died before her time.

L

2.

How could you say my face was fair,
And yet that face forsake ?



How could you win my virgin heart,
Yet leave that heart to break ?

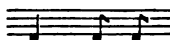
Why did you say my lip was sweet,
And made the scarlet pale ?



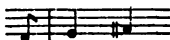
And why did I, young witless maid,
Believe the flatt'ring tale ?

3.

That face, alas ! no more is fair ;
Those lips no longer red :



Dark are my eyes, now clos'd in death,
And ev'ry charm is fled.



The hun - gry worm my sister is,
The winding-sheet I wear :



And cold and weary lasts our night,
Till that last morn appear.

WILLIAM AND MARGARET.

(FOR THE FLUTE.)

Oswald's *Caledonian Pocket Companion*, vol. i. p. 9.
Ritson's *Scottish Songs*, vol. II. p. 204.

"Twas at the si - lent so - lemn
hour, When night and morn - ing meet,
In gil - ded Mar - g'ret's grim - ly
ghost, And stood at Wil - lam's feet.

WILLIAM AND MARGARET.

(FOR THE FLUTE.)

Oswald, vol. v. p. 23.

Slow.

* * See music of *William and Margaret* also in "A Collection of Ballads from beginning of present [18th] Century." 9 vols., vol. viii. p. 85. [Lib. of Br. Mus., press mark 13 V. a.] The version is the same as in *The Hive*, 1724.

EDWIN AND EMMA.

[" And some have died for love."

ARMSTRONG.]

EDWIN AND EMMA.

THE ballad of *Edwin and Emma*, beautifully printed in quarto, and accompanied by the 'Extract from the Curate's Letter,' the 'Note,' and the 'Advertisement,' was published in March 1760,* but without the author's name. There does not seem, however, to have been any question at the time but that it was the production of the author of *William and Margaret*. In the *Collection of Poems on Several*

* "In a few days will be published, on royal quarto paper, price One Shilling,
EDWIN and EMMA,
a Poem,
Printed at Birmingham, by
John Baskerville, for
A. Millar, in the Strand."

London Chronicle, or Universal Evening Post,
No. 508, from Saturday, March 15, to Tuesday,
March 18, 1760.

A similar advertisement appears in *The Public Advertiser* for March 19, 1760.

"This day was published, on royal quarto paper, price One Shilling,
EDWIN and EMMA,
a Poem,
Printed at Birmingham, by
John Baskerville, for
A. Millar, in the Strand."

London Chronicle, March 20-22, and in the
three following numbers.

A similar advertisement appears in *The Public Advertiser* for March 21; and the publication of the Poem is noticed in *The Gentleman's Magazine*, March 1760, vol. xxx. p. 145; in *The London Magazine*, March 1760, vol. xxix. p. 167; in *The Universal Magazine*, March 1760, vol. xxvi. p. 167; and *The Edinburgh Magazine*, vol. iv. p. 168. The Poem and the Curate's Letter are printed in *The Universal Magazine* for April 1760, vol. xxvi. p. 201.

Occasions, published in 1762, to which Mallet's name was prefixed, *Edwin and Emma* was included. In that edition the 'Advertisement' is omitted, but the lines from Shakspeare are retained as a motto. The version of that edition has herein been adopted.

EDWIN AND EMMA.

I.

FAR in the windings of a vale,
Fast by a sheltering wood,
The safe retreat of health and peace,
An humble cottage stood.

II.

There beauteous EMMA flourish'd fair,
Beneath a mother's eye ;
Whose only wish on earth was now
To see her blest, and die.

III.

The softest blush that Nature spreads
Gave colour to her cheek :
Such orient colour smiles thro' heaven,
When vernal mornings break.

IV.

Nor let the pride of great ones scorn
This charmer of the plains :
That sun, who bids *their* diamond blaze,
To paint *our* lily deigns.

V.

Long had she fill'd each youth with love,
Each maiden with despair ;
And tho' by all a wonder own'd,
Yet knew not she was fair.

VI.

Till EDWIN came, the pride of swains,
A soul devoid of art ;
And from whose eye, serenely mild,
Shone forth the feeling heart.

VII.

A mutual flame was quickly caught :
Was quickly too reveal'd :
For neither bosom lodg'd a wish,
That virtue keeps conceal'd.

VIII.

What happy hours of home-felt bliss
Did love on both bestow !
But bliss too mighty long to last,
Where fortune proves a foe.

IX.

His sister, who, like ENVY form'd,
Like *her* in mischief joy'd,
To work them harm, with wicked skill,
Each darker art employ'd.

X.

The father too, a sordid man,
Who love nor pity knew,
Was all-unfeeling as the clod,
From whence his riches grew.

XI.

Long had he seen their secret flame,
And seen it long unmov'd :
Then with a father's frown at last
Had sternly disapprov'd.

XII.

In EDWIN's gentle heart, a war
Of differing passions strove :
His heart, that durst not disobey,
Yet could not cease to love.

XIII.

Denied her sight, he oft behind
The spreading hawthorn crept,
To snatch a glance, to mark the spot
Where EMMA walk'd and wept.

XIV.

Oft too on STANEMORE's wintry waste,
Beneath the moonlight-shade,
In sighs to pour his soften'd soul,
The midnight mourner stray'd.

XV.

His cheek, where health with beauty glow'd,
A deadly pale o'ercast :
So fades the fresh rose in its prime,
Before the northern blast.

XVI.

The parents now, with late remorse,
Hung o'er his dying bed ;
And wearied heaven with fruitless vows,
And fruitless sorrow shed.

XVII.

'Tis past ! he cried—but if your souls
Sweet mercy yet can move,
Let these dim eyes once more behold
What they must ever love !

XVIII.

She came ; his cold hand softly touch'd,
And bath'd with many a tear :
Fast-falling o'er the primrose pale,
So morning dews appear.

XIX.

But oh ! his sister's jealous care,
A cruel sister she !
Forbade what EMMA came to say ;
“ My EDWIN, live for me.”

XX.

Now homeward as she hopeless wept
The church-yard path along,
The blast blew cold, the dark owl scream'd
Her lover's funeral song.

XXI.

Amid the falling gloom of night,
Her startling fancy found
In every bush his hovering shade,
His groan in every sound.

XXII.

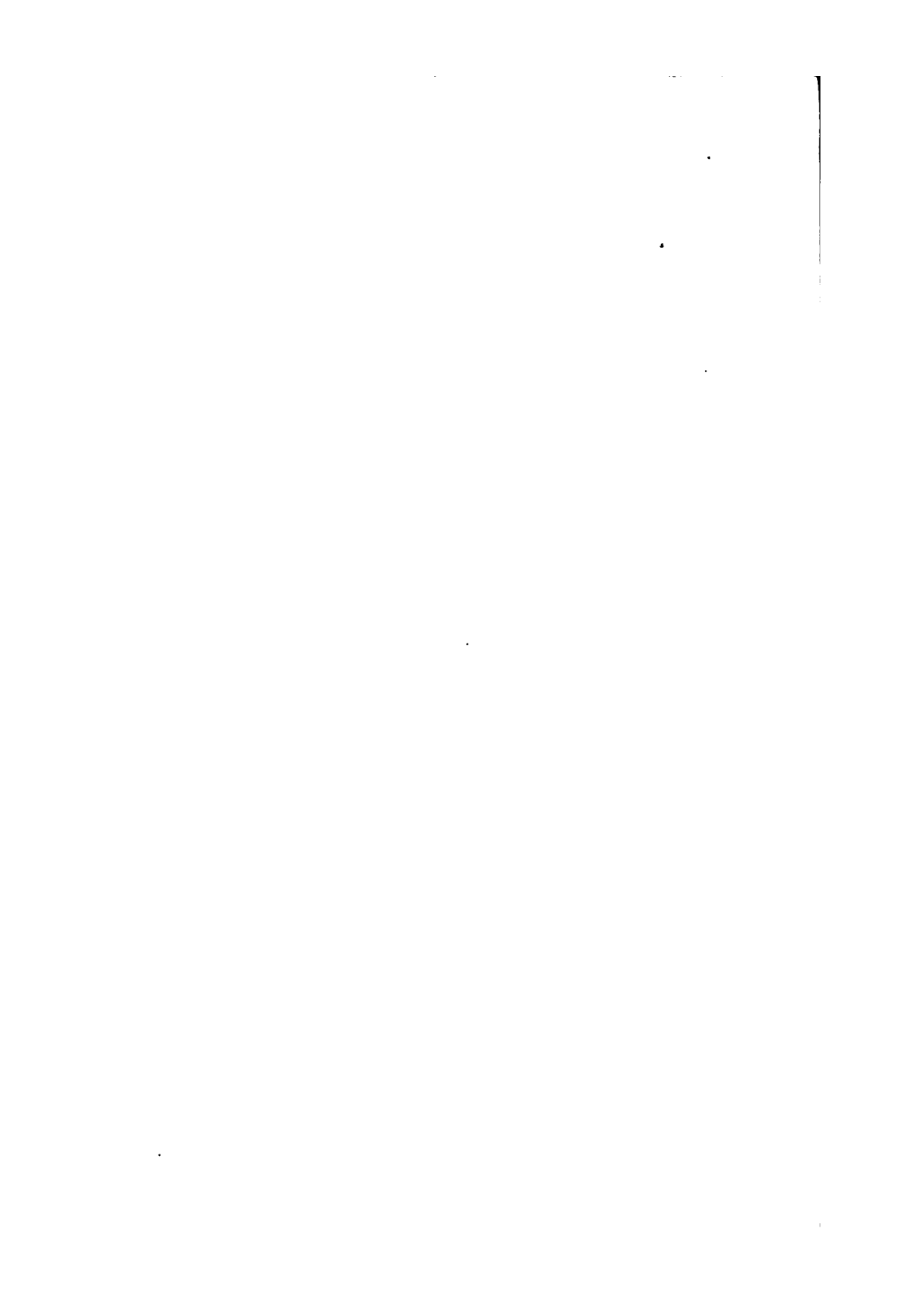
Alone, appall'd, thus had she pass'd
The visionary vale—
When, lo! the death-bell smote her ear,
Sad-sounding in the gale!

XXIII.

Just then she reach'd, with trembling step,
Her aged mother's door—
He's gone! she cried; and I shall see
That angel-face no more!

XXIV.

I feel, I feel this breaking heart
Beat high against my side—
From her white arm down sunk her head ;
She shivering sigh'd, and died.



*Extract of a Letter from the Curate of BOWES in YORK-
SHIRE, on the subject of the preceding Poem.*

TO MR. COPPERTHWAIT, AT MARRICK.

Worthy Sir,

* * * As to the affair mentioned in yours; it happened long before my time. I have therefore been obliged to consult my clerk, and another person in the neighbourhood, for the truth of that melancholy event. The history of it is as follows.

The family name of the young man was WRIGHTSON; of the young maiden, RAILTON. They were both much of the same age; that is, growing up to twenty. In their birth was no disparity: but in fortune, alas! she was his inferior. His father, a hard old man, who had by his toil acquired a handsome competency, expected and required that his son should marry suitably. But, as *amor vincit omnia*, his heart was unalterably fixed on the pretty young creature already named. Their courtship, which was all by stealth, unknown to the family, continued about a year. When it was found out, old WRIGHTSON, his wife, and particularly their crooked daughter HANNAH, flouted at the maiden, and treated her with notable contempt. For they held it as a maxim, and a rustic one it is, that *blood* was nothing without *groats*.

The young lover sickened, and took to his bed about *Shrove-Tuesday*, and died the Sunday sennight after.

On the last day of his illness, he desired to see his Mistress.

She was civilly received by the Mother, who bid her welcome —when it was too late. But her daughter HANNAH lay at his back ; to cut them off from all opportunity of exchanging their thoughts.

At her return home, on hearing the bell toll out for his departure, she screamed aloud that her heart was burst, and expired some moments after.

The then Curate of BOWES* inserted it in his register, that they both died of love, and were buried in the same grave, March 15, 1714.

I am,

Dear Sir,

Yours, &c.

* BOWES is a small village in YORKSHIRE, where in former times the Earls of RICHMOND had a castle. It stands on the edge of that vast and mountainous tract, named by the neighbouring people STANEMORE; which is always exposed to wind and weather, desolate and solitary throughout.—CAMB. BRIT.

ADVERTISEMENT.

As the profits, if any, that may arise from the sale of this little poem, are intended for a charitable use, it is hoped that the writers and compilers of our periodical papers will not reprint it in any of their collections. But they are, at the same time, left at full liberty to speak of it, either with applause or blame, as they shall judge it deserving of either.

The following lines, from Shakspeare's *Twelfth Night*, may very properly stand as a motto to it. The Duke, who is passionately in love with Olivia, having desired some music to soothe his melancholy, thus addresses the person who is to entertain him :

——— The song we had last night——

and then turning to his friend——

Mark it, Cesario, it is true and plain :
The spinsters and the knitters in the sun,
And the free maids that weave their thread with bones,
Do use to chant it. It is silly sooth,
And dallies with the innocence of love,
Like the old age.

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NOTES TO THE BALLAD.

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NOTE I.

ORIGIN OF THE BALLAD.

THE beautiful and affecting ballad of *Edwin and Emma* has been long generally known, and has doubtless been read and admired by thousands who were altogether unconscious that it was founded on fact, and that the poet had drawn his materials from the mournful history of two faithful but ill-starred lovers.

The village of Bowes, in the North Riding of Yorkshire, "was the native place, and the real scene of the hapless loves," of Roger Wrightson and Martha Railton.

The story will be learnt from the following letter, and more in detail from 'The Extract of a Letter from the Curate of Bowes,' and 'The Bowes Tragedy.'

"Rumford, Feb. 22.

MR. URBAN,—Mr. Thomas Cooke in his enumeration of, and critical remarks on, the works of D. Mallet (particularised in your last volume, p. 1181),* takes no notice of that beautiful poem entitled *Edwin and Emma*, which I always supposed was written by Mallet. I presume it will not be disagreeable to your readers to be acquainted that that piece (though adorned with the ornaments of the Muse, and believed by many to have originated in the mere effusions of a poetic brain) relates pretty accurately the death of two unfortunate cottagers. A knowledge of some particular incidents relative thereto enables me to communicate to you an account, to which we see few parallels† in these days. At *Bowes*, in Yorkshire, a dreary village

* Cooke's remarks were made in 1744.

† Two similar instances may be here mentioned. "The ballad of *Andrew Lammie* is said to be founded on real circumstances: the daughter of the Miller of Tifty, near Fyvie, in Aberdeenshire, fell in love with the trumpeter of the Laird of Fyvie, and being prevented from marrying him, by her father, who

on the edge of *Stanemore*, this young pair lived secluded from the gay scenes of the world: they were happy! for their happiness was centred in each other. Her sister was alive within these few years, and used frequently to relate to her young inquiring neighbours, with a kind of gloomy pleasure, every circumstance respecting the death of *Edwin* and *Emma*. These two early victims of love were both interred in Bowes churchyard, in one grave, over which no stone or brass is laid to commemorate their remarkable passion for each other. Their names are recorded in the parish register, with the particulars. Though they moved in a humble sphere, a bard arose and handed them to posterity, to be read when their real names and resting-place shall have long been forgot. It was once in agitation to have erected a monument to their memory by private subscription, but why not executed I know not, probably prevented by some characters similar to

‘The father, too, a sordid man,
Who love nor pity knew,
Was all unfeeling as the clod,
From whence his riches grew.’

x. of *Edwin and Emma*.

The author of a publication, entitled *A Week at a Cottage*, has given us an account of their lives in his work, but with a *poetica licentia*

esteemed the match beneath his dignity, died in consequence of a broken heart. Both parties are said to have been remarkable for good looks. Annie's death, according to her gravestone in Fyvie churchyard, took place in 1631. Andrew, however, did not die as related in the ballad."—Chambers' *Scottish Ballads*, 1829, p. 137. *Retrospect. Rev.*, 2d series, vol. ii. p. 400.

There is a circumstance in the life of Michael Johnson (the father of Dr. Johnson) somewhat romantic, but well authenticated. "A young woman of Leek, in Staffordshire, while he served his apprenticeship there, conceived a violent passion for him; and though it met with no favourable return, followed him to Lichfield, where she took lodgings opposite to the house in which he lived, and indulged her hopeless flame. When he was informed that it so preyed upon her mind that her life was in danger, he, with a generous humanity, went to her, and offered to marry her; but it was then too late: her vital power was exhausted; and she actually exhibited one of the very rare instances of dying for love."—Boswell's *Life of Johnson*, 10 vols. (London, 1835). vol. i. pp. 31, 313; 1 vol. (London, 1848), p. 5; *Gentleman's Magazine*, vol. lv. p. 100.

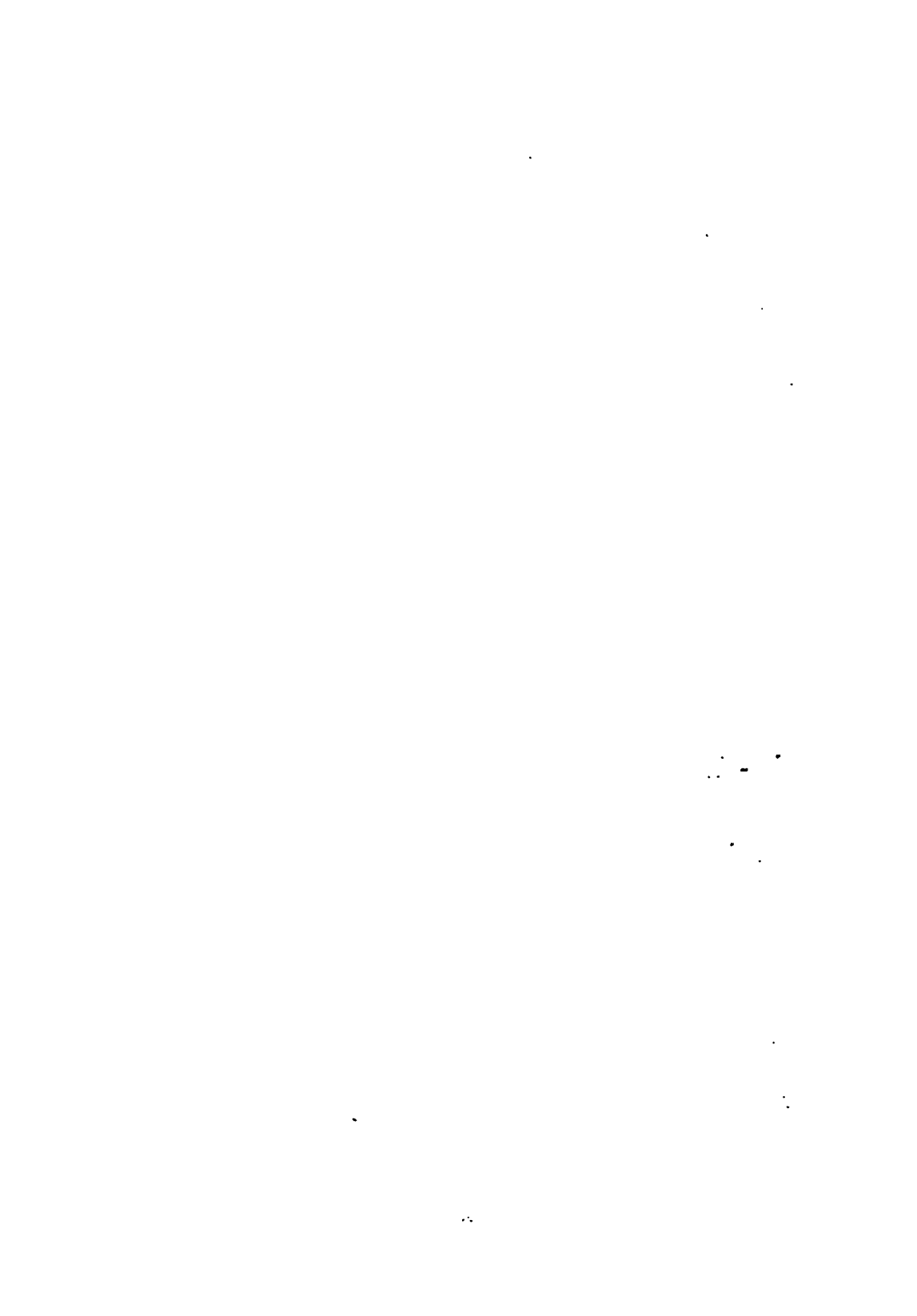
has wandered so far into the regions of fancy, and varnished his narrative with so high a colouring, that he leads into labyrinths rather than elucidates the story.

Yours, &c.

T. C.*

‘The Curate’s Letter’ alone appears to have furnished the incidents introduced by Mallet, no allusion being made to the more minute circumstances detailed in ‘The Bowes Tragedy.’

* *Gentleman’s Magazine*, vol. lxii. part i. p. 100, A.D. 1792.





Bowes

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NOTE II.

"*Far in the windings of a vale.*"—Ver. i.

VILLAGE OF BOWES, CASTLE, AND CHURCH.

BOWES* is a parish and township in the Wapentake of Gilling West, and is situated on the edge of Stanemore, in the North Riding of Yorkshire; and though now only an obscure village, was once a Roman military station, as appears from its situation with respect to other acknowledged stations, divers fragments of inscriptions, and the remains of baths and aqueducts found hereabouts. One of the inscribed stones, it is said, served for the Communion-table at the Parish Church.

About the time of the Conquest here was a town, which, according to the tradition of the inhabitants, was burned. It then belonged to the Earls of Brittany and Richmond. The Castle was built, as Mr. Horsley thinks, out of the ruins of the Roman fortress, by Allan Niger, the first Earl of that title, who (it is said in a Ms. belonging to the dissolved Monastery of St. Mary's at York) placed therein William his relation, with 500 archers, to defend it against some insurgents in Cumberland and Westmoreland, confederated with the Scots; giving him for the device of his standard, the arms of Brittany, with three bows and a bundle of arrows, from whence both the Castle and its commander derived their names; the former being called Bowe Castle, and the latter William de Arcubus. Camden indeed mentions another derivation, but it seems rather a less probable one: "As for the latter name of Bowes, says he, considering the old town had been burnt to the ground (as all

* Camden's *Britannia*, iii. pp. 26, 28, ed. 1789; Grose's *Antiquities*, vol. iv.; Hutchinson's *Excursion to the Lakes*, 1776, pp. 3-10; Whittaker's *Richmondshire*, i. p. 189; Phillips' *Rivers, Mountains, and Sea-Coast of Yorkshire*, p. 47.

The other tablet, which is on the south side of the chancel, erected on the 20th October, 1834, at the expense of some men who had been pupils of the Rev. Richard Wilson. The inscription is as follows:

To the Memory of
The Rev. RICHARD WILSON,
Perpetual Curate of this Parish
12 years, and of Whorlton, in the
County of Durham, 29 years,
who died May 29th, 1822, aged 60 years,
this Tablet is erected in token
of their gratitude and respect,
by his surviving pupils.



FONT IN BOWES CHURCH.

The parish registers furnish the following list of incumbents:

	A.D.
William Atkinson, curate	1616
Thomas Fawcett, rector*	1667
Richard Wharton, curate†	1674
Ralph Wren, curate‡	1692
John Pears, curate§	1694

* Mr. Fawcett is styled rector in the old register. Each of his successors is designated minister or curate. The return of registers made in 1663 is signed by Thos. Fawcett, as far as I can decipher it. That for 1667 also is signed by him.

† Richard Wharton, curate of Bowes, buried Feb. 12, 1691-2.

‡ Ralph Wren was rector of Rokeby from about 1688 to 1725.

§ Buried March 11, 1724-5. In several of the returns to the registry Mr. Pears signs his name thus: "John Pears, curat. de Bowes."

eaconry of Richmond.

Thos Bowman
at Minister

Joseph Parker

Wilson Minors
of Bowes

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	A.D.
Joseph Taylor, curate*	1724
Isaac Cookson, curate, <i>pro tempore</i> †	1749
Thomas Bowman, minister‡	1750
(Appointed as successor to Mr. Taylor.)	
Joseph Parker§	1770
Joseph Pearson|| . . . . .	1795
Richard Wilson¶	1810
Johnson Lambert	1822

Here is a free grammar-school,** founded and endowed by William Hutchinson, Esq. of Delro, Herts, A.D. 1693. In addition to

* Buried May 12, 1749, aged 56 years. Mr. Taylor's will bears date May 10, 1749. It is attested by Joseph Richardson, Isaac Cookson, and Thomas Dixon.

† The name of Isaac Cookson is attached to a certificate appended to a petition by the Rev. Joseph Taylor to the commissary of the archdeaconry of Richmond, that a pew may be granted for his use in the north-west corner of the church. The petition is dated October 4, 1748.

‡ Mr. Bowman did not die at Bowes.

§ See *Gent.'s Mag.*, Feb. 1770, vol. xl. p. 96. Mr. Parker died July 30, 1795, aged 82; buried Aug. 1. A grave-stone to his memory stands at the east end of the church.

|| Mr. Pearson was a native of Winton, near Kirkby Stephen. The living was offered to Mr. Joseph Adamthwaite, nephew of Mr. Pearson, before he was in priest's orders, and Mr. Pearson held it for him; and it was never, as it is believed, transferred to Mr. Adamthwaite. Mr. Pearson never resided at Bowes. For some time after his appointment there was no regular curate, the neighbouring clergymen generally officiating. The first signature in the register, after the death of Mr. Parker, is Mr. Adamthwaite's, in June 1797. Mr. Adamthwaite was curate from 1797 to 1810. He died at Cotherstone, in 1811, aged 37. Mr. Pearson was vicar of Misterton, and for thirty-seven years minister of West Stockwith, near Gainsborough. He died May 5, 1800, in the 62d year of his age. There is a tablet to his memory in West Stockwith Church.

¶ Took possession Jan. 7, 1810; died May 29, 1822, aged 60; buried, June 1, 1822, in the south-west corner of the churchyard.

"Died, at Bowes, on the 29th ult., aged 60 years, the Rev. Richard Wilson, vicar of Bowes, and incumbent curate of Whorlton, in the county of Durham, much respected and sincerely lamented. He was a native of the neighbourhood of Kendal, and reflected credit on the county which bred and nurtured him. He possessed great strength and originality of mind; had a high sense of the obligation of moral duty; and, by benevolence and kindness, was ever active in promoting the welfare of his fellow-creatures."—*Westmoreland Gazette*, June 8, 1822.

** See *Attorney-General v. Craddock, Mylne and Craig's Reports*, iii. 86.

this endowment, the Rev. Charles Parkin left a scholarship at Cambridge for the benefit of the school.*

Several of the incumbents appear to have been masters of the school.

* See *Cambridge Calendar: Pembroke College.*

NOTE III.

"There beauteous Emma flourish'd fair."—Ver. II.

RAILTON FAMILY.

THE earliest traces of the Railton family which I have met with exist in the parish registers of Bowes. Several of these registers precede the mournful record of the burial of Martha Railton. There is nothing, however, to show the relationship between William Raylton, who died in 1689, and John Railton, the father of Martha, who died in 1713. It is probable, however, that John was a son of William.

The parents of Martha kept the George Inn in Bowes, of which her brother John was the landlord before and after the death of her widowed mother in 1741.

There is no ground for supposing that the parents of Martha, or any of their children, except John, belonged to the Society of Friends at any period of their lives.

Tamar Laidman, the younger sister of Martha Railton, was a regular attendant at church as long as her advanced age would permit her.

It will be seen below, that in 1726 there was a marriage at Bowes between John Laidman and Elizabeth Railton, who had in the previous year been illegally married. This Elizabeth Railton was probably the sister of Martha and Tamar.

Of Martha Railton, the interesting heroine of the ballad of *Edwin and Emma*, but little is now known. Tamar, her younger sister, used to say that she well remembered all the melancholy circumstances of her sister's death; and, speaking of her personal appearance, she was wont to say, "Martha was the bonniest lass of any of us;" adding, that her own granddaughter, Martha Laidman,

who was of fair complexion, much resembled her unfortunate sister. Tamar Laidman was often visited by strangers passing through Bowes, on account, it may naturally be supposed, of her close relationship to Martha Railton, and was frequently required to tell the sad story of her sister's untimely death, receiving many a half-crown as a recompense. She was well known to some now living, and more particularly to the Misses Taylor, now of Richmond, who also knew her granddaughter Martha, and who remember that Tamar occasionally went to Cockfield to visit a female relative, who was a Quaker; in all probability her niece Sarah, who married George Dixon.

Tamar is described as having been hale and healthy till within a year or two previous to her death, when by a fall she broke her thigh-bone. She used to say that she hardly knew her own age; and it appears that she was not so old as stated in the register. The baptism of Martha the heroine is not extant. The register, however, records the baptism and burial of an elder sister, Martha. Our heroine Martha was therefore probably born shortly after May 1695.

John Railton, brother of Martha and Tamar, at an early age married a Quaker, and became himself a member of the same persuasion. Frequent mention is made of him by the author of JOHN BUNCLE, Esq., who designates him *Jack Railton* the Quaker.

He appears to have become the landlord of the George Inn when very young, and afterwards to have resided in Newcastle-upon-Tyne. He returned to Bowes, and continued there till between 1755 and 1760. His property became gradually impaired, and was eventually sold in 1757. He is supposed to have ruined himself by improving the road over Stanemore, having spent a great deal of money for that purpose, in the hope of increasing the custom of his house. The result, however, disappointed him; as, formerly, travellers whose horses were exhausted by the bad state of the roads were glad to stop at the George, the first inn after crossing Stanemore; but when the road was improved, they preferred going on to Greta-bridge.

The numerous family of John Railton were all born at Bowes. Most of his children appear to have belonged to the Society of Friends. His wife Barbara died in 1755. There is reason, however, to believe that he continued at Bowes for some time after her death, inasmuch as, according to the tradition of Bella Sayer, who



UNICORN INN, FORMERLY THE GEORGE INN.

was a servant at the George, the mistress of the house was called Tace. This must have been the daughter Tace, who, as of her three elder sisters two were at that time married and one was dead, was then probably her father's housekeeper.

In adverse circumstances, then, John Railton quitted his native village, and once more turned his steps to Newcastle-upon-Tyne. That he left Bowes before 1760 will be seen from the deeds of 12th and 13th May 1760. At his new residence he again married, and there died, leaving his widow surviving him. His second wife was also a Quaker.

I do not propose to speak in detail of his children. His eldest son John, at the time of his death at Staindrop, was not a Quaker.

His son Thomas went to live at Barnard Castle. He was not a very strict Quaker, and before his death ceased altogether to be one. He was, however, by permission, buried in the Friends' burial-ground at Lartington.

George, the eldest son of Thomas, was never a Quaker, though he attended the meetings ; neither did his daughter Anne belong to the Society. George lived some years in the service of the late Sir James Graham, and afterwards of the late Miss Lee, of Staindrop.

John, the youngest son of Thomas Railton, now living at Barnard Castle, served his apprenticeship to a cooper in that town, and when out of his time went to London, where he engaged as cooper to an East Indiaman, out of which vessel he was pressed on board the *Arrogant* 74. He was discharged from the *St. Domingo* 74 in 1810, having been afflicted with paralysis, which almost deprived him of the use of his right side. He had no pension allowed him, though he had served upwards of eight years. Sir James Graham, however, interceded, and obtained for him a pension of 8*l.* a-year.

John states that he has some recollection of a relative, a Quaker, in London, who kept a large book-shop. This might be the husband of his aunt Mary, who married and lived in London.

The George Inn* belonged to the Raylton family at a very early period.

* In a stable on the north side of the inn-yard, over a door (on the north side of the building), is a lintel, having the following letters and year cut in it:

J. R
1706

The door-posts and lintel seem to have belonged to some older building. The initials may be intended to indicate the name of John Railton the elder, or more probably the name of his son John Railton the younger, who was born in 1706.

Extract from an Analysis of the Premises conveyed to Hanby and others by an Indenture of the 4th December 1656.

Name of Tenant.	No. of Messuages.	No. of Clooses.	Names of Clooses.	Acres.
Frances Raylton, widow, and William Raylton.	2	2	The Two Crofts	2
		8	Highfields	6
		1	Kilmond	8
		1	Thackholme	4
				15
				—
			and 4 Cattle gates in the Cow Close (pasture).	
		4	do. in the New Pasture.	

Ancient annual rental 6s. 10d.

By an Indenture dated 11th Nov. 1703, and made between John Raylton of Bowes, in the county of York, innkeeper, of the one part, and John Cutter of Ravensworth, in the said county of York, baker, of the other part; the said John Raylton mortgaged to the said John Cutter "all that messuage or dwelling-house wherein the said John Raylton did then inhabit and dwell; and all that little house called "the Stable; and all those closes, &c."

By another Indenture, dated in the year 1722, and made between Elizabeth Cutter, widow and administratrix of the said John Cutter, of the one part, and Elizabeth Raylton of Bowes, aforesaid, widow, relict, and executrix of the last Will and Testament, of John Raylton the father, her late husband, deceased, of the other part; the said Elizabeth Cutter released the said premises to the said Elizabeth Raylton.

By another Indenture, dated 22 April 1729, made between the said Elizabeth Raylton of the one part, and John Raylton, then late of Bowes, aforesaid, innkeeper, but then of the town and county of Newcastle-upon-Tyne, only son and heir-at-law, and also devisee of and in the last Will and Testament of the said John Raylton, then late of Bowes aforesaid, innkeeper, his late father, deceased, of the other part; the said Elizabeth Raylton released unto the said John Raylton (the son) all her interest in the said premises.

By Indenture of Assignment, dated the 2d May 1754, and made between the said John Raylton (the son) of the first part, Richard Holmes of Stub-house, in the county of Durham, gentleman, of the second part, and John Hanby of Eastwood, in the said county of York, gentleman, of the third part; the said John Raylton (the son) mortgaged the said premises to or in trust for the said Richard Holmes.

By Indentures of Lease and Release, dated 8th and 9th February 1757, and made between the said John Raylton (the son) of the one

part, and Philip Brunsell of Bowes, aforesaid, gentleman; George Hutton of Sedgfield, in the county of Durham, gentleman; Hugh Tootell of Wycliffe, in the said county of York, gentleman; William Stephenson of Barnard Castle, in the said county of Durham, maltster; William Kipling of Bowes, aforesaid, drover; and Robert Studham of West Thirkly, in the said county of Durham, yeoman, of the other part; the said John Raylton conveyed unto the said Philip Brunsell, George Hutton, Hugh Tootell, William Stephenson, William Kipling, and Robert Studham, "all that his messuage or tenement situate, "standing, and being in Bowes aforesaid, commonly called or known "by the name or sign of the George Inn, and also all those several "closes, &c.," upon trust to sell.

By Indentures dated the 2d and 3d May 1757, made between the said Philip Brunsell, George Hutton, Hugh Tootell, William Stephenson, William Kipling, and Robert Studham of the first part, the said John Raylton (the son) of the second part, and William Bailey of Bowes, aforesaid, yeoman, of the third part; the said Philip Brunsell, George Hutton, Hugh Tootell, William Stephenson, William Kipling, and Robert Studham, and John Raylton, conveyed unto the said William Bailey the said premises, subject to the said mortgage made to Richard Holmes.

By Indentures of Lease and Release, dated the 12th and 13th May 1760, the latter between William Bailey, yeoman, and Susanna his wife, first part, Richard Holmes, gentleman, second part, and C. Wilkinson, Esq., third part; in consideration of 700*l.* to said Richard Holmes, and of 20*l.* to said William Bailey, by said C. Wilkinson paid (making together 720*l.*, the purchase-money), the said William Bailey and Susanna his wife, and Richard Holmes, did grant, release, and confirm unto the said C. Wilkinson and his heirs, All that messuage, dwelling-house, or tenement, part whereof was lately erected and built, wherein John Raylton lately lived, with the orchards, gardens, stables, brewhouses, and all other outhouses and conveniences on the back side thereof, or thereunto adjoining or belonging or appertaining, commonly called or known by the name of the George Inn; and also all those five meadow closes, pieces, or parcels of ground on the back side of the house, commonly called or known by the name or names the same were called and known, containing by estimation twelve acres, or thereabouts, were the same more or less, which said houses and premises were situate and being in and within the town and township of Bowes aforesaid, and bounded on the houses and lands late of John Barnes deceased, and then of William Musgrave, on or towards the east, the houses and lands late of Cuthbert Vazey, but then of Mr. William Kipling, on or towards the west, a common pasture belonging to Bowes aforesaid, called the Cow Close, on or towards the north, and the town street of

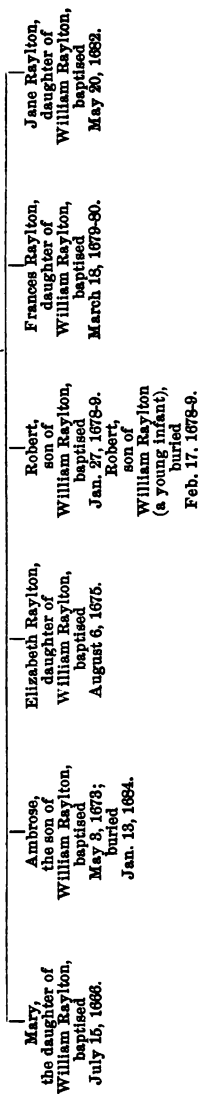
Bowes aforesaid on or towards the south ; and also all those eight beastgates, pasturesgates, or cattlegates in the said pasture called Bowes Cow Close, and also all those four other beastgates, pasturesgates, or cattlegates in another common pasture, and the proportional part and share of the soil and ground of the said two pastures upon any division or allotment to be thereafter made of them or either of them ; all which said premises lie within the parish of Bowes aforesaid, and were late in the possession or occupation of the said John Raylton, his undertenants, or assigns ; and also all other the messuages, &c. of the said William Bailey situate at Bowes aforesaid, late the estate of said John Raylton, with the appurtes, to hold unto and to the use of the said Christopher Wilkinson, his heirs and assigns for ever.

Through the last-named purchaser the property devolved on the present owner, Christopher Cradock, Esq. The house is still an inn ; but the sign is now and has long been that of the Unicorn. The part adjoining the street is no doubt that which is mentioned in the deed as lately erected and built.

Rayton Pedigree.

= FRANCES RAYTON, a widow in 1656.

William Rayton, yeoman; buried January 26, 1687-8 =



William Rayton was Churchwarden of Boves in the years 1674, 1677, 1679, 1680, 1681, 1683.

John Railton, of Bowes, married Elizabeth Apley, May 17, 1688 (1687?), bur. July 9, 1713 = (Elizabeth Railton, widow, bur. March 18, 1741-2.)

<p>Sarah, the dau. of John Raynton, baptised July 7, 1688.</p> <p>Martha, the dau. of John Raynton, of Bowes, baptised Feb. 28, 1691-2.</p> <p>May 3, 1696.</p>	<p>MARTHA, the dau. of John Raynton, died March 14, 1809.</p> <p>John Raynton, buried Sept. 11, 1688. (<i>See</i> Laydman pedigree.)</p>	<p>Elizabeth, • Barbara, dau. of = John Raynton, son of John Raynton, = Jane Ostell (of Newcastle), of Newcastle, mar. March 12, 1728.</p> <p>John Raynton, of Newcastle, mar. (2dly) July 30, 1763.†</p> <p>John Raynton, of Ouseburn, near Newcastle, died August 24, 1794, aged 78 years; bur. at F. M. H. Garth, Pilgrim Street, Newcastle, August 26.†</p>	<p>Thomas; born at = Anne, dau. of Robert Todd, married of Langleydale, farmer.</p> <p>Barbara, born Sept. 14, O.S., 1750;†</p> <p>Martin Hastwell, had issue, one daughter; died July 12, 1817.</p>	<p>Sarah; died as infant.</p> <p>John, born Aug. 2, 1840; died Aug. 17, 1891.</p>
<p>Susanna, born Jan. 20, O.S., 1728-30;† mar. with license, Jan. 25, 1751, Wm. Bayley, of Bladefield; died June 21, 1809.</p> <p>Sarah, born Aug. 28, O.S., 1729;† mar. at Coniscliffe, Sept. 13, 1753, George Dixon, of Coekfield, (her cousin), who died Sept. 3, 1756; died April 18, 1796; bur. at the Raby F. B. G.</p> <p>Abigail, born Aug. 16, O.S., 1734;† died Aug. 10, O.S., 1742; bur. at Lartington F. B. G.</p> <p>Tace, born Aug. 6, O.S., 1736;† Tace Alder died Jan. 12, 1758.</p>	<p>John, born March 23, O.S., 1739, died unmarried, Mar. Oct. 31st, 1805, aged 66; bur. at Raby F. B. G.†</p> <p>Elizabeth; born June 1, O.S., 1741;† Elizabeth, both Wayman died June 8, 1792.</p> <p>Mary; born April 26, O.S., 1744; mar. (in London), Mary Farquhar, died July 12, 1800, leaving issue.</p>	<p>John, born 1778; = Mary Blackburn. (Both living in 1866).</p> <p>John, born Aug. 2, 1840; died Aug. 17, 1891.</p>	<p>John, born 1778; = Mary Blackburn. (Both living in 1866).</p> <p>John, born Aug. 2, 1840; died Aug. 17, 1891.</p>	<p>John James. George Raynton.</p>

* The following is an extract from the Bowes Parish Register of Marriages for 1798: "John Laidman and Elizabeth Baildon, both of Bowes, Illegally married A.D. 1798, as appears from certificates they showed to the curate and churchwardens for the time being, May 8, 1798."
 † Copies of Register, Friends' Meeting-house, 98 Houndsditch, London.
 ‡ St. Andrew Auckland Parish Register.

Laidman * Pedigree.

Mark Laidman; married April 19, 1794; = Tamar Railton, of Boves; buried Dec. 16, 1792. She and her husband lived in Longstade's house, where the tolls were taken, for many years.

Thomas; bapt Aug. 10, 1793; lived in Longstade's house; buried March 25, 1795.†	= Anne Bell, Jan. 30th, 1783, with license; died June 17, 1813, aged 73.†	Mark; baptised Oct. 21st, 1789; died Oct. 2d, 1788.	John; baptised = June 18, 1798; died March 17, 1817.	Margaret; baptised Nov. 18th, 1795; buried Nov. 15th, 1745.
Mary; born May 22d, 1764; bapt. June 5.	Tamar; born Nov. 28th, 1767; died young.	Anne; born Sept. 11th, 1775.	John; born = July 30th, 1790; [died Sept. 28th, 1830.]	A son, = died at Sunderland. A son, drowned when young.
Mary; born May 22d, 1764; bapt. June 5.	Margaret; born Nov. 28th, 1767; died young.	Margaret; born March 10th, 1773.	Thomas; born Aug. 31, 1777; buried April 28, 1798.†	
Mark; born Oct. 16th, 1804; bapt. at St. George's, Southwark; died May 5th, 1811.	Jane = William Thompson; born Sept. 30th, 1803; bapt. at St. George's, Southwark; died at Barnard Castle, Jan. 8th, 1844.	Anne; born March 11th, 1810; bapt. at St. George's, Southwark.	Thomas; born Dec. 27, 1812; bapt. at Barnard Castle, Aug. 28th, 1843.	Martha; born April 21, 1834; bapt. at Barnard Castle.

* There were two families in Boves of the name of Laidman. The one whose pedigree is annexed lived at the upper end of the village. There is a family tombstone in the churchyard, on the south side of the church, not far from the porch.

† West Witterton, F. R.

NOTE IV.

"Till Edwin came, the pride of swains."—Ver. vi.

WRIGHTSON FAMILY.

To the name of Henry Wrightson, of Bowes, whose burial register bears date July 11, 1688, the designation of yeoman is annexed. It may therefore be concluded that he was possessed of a small estate in land.

As far as can now be ascertained, he had three sons and two daughters. His wife died about two years before him, and two sons and one daughter survived him.

His daughter, Isabel Wrightson, seems to have been possessed of some personal property, which, with the exception of two small legacies, of like amount, to her brothers, she gave to her executrix, Alice Whitell. At the date of her will she resided at Bowes, but subsequently removed to Gilmonby, where she died in 1702.

Henry Wrightson is mentioned in his sister's will before his brother Roger, and was in all probability the elder brother. He was married, but left no children surviving him. The place of his residence it would now be very difficult to identify. It was probably between the Free Grammar School and the Archway now standing. The situation of some part of his land may be ascertained from the description in the deeds of conveyance of adjoining property.

By an indenture bearing date the 21st May, in the sixth year of the reign of King George the First, and made between John Winnington of the one part and Margaret Morland of the other part, a mortgage was created of "all those two mansions, messuages or dwelling-houses, and garden, with one yard or garth on the back side thereof, lying or adjoining, together with a house or stable thereupon standing and being; and all those two pieces or parcels of ground called or known

by the name of Croft thereto adjoining, containing by estimation one acre and a half, be the same more or less, adjoining on the ground then or late belonging to Widow Wrightson and William Hanby on or towards the east, the Cow Close belonging to Bowes aforesaid on or towards the north, the grounds then or late of Samuel Newton on or towards the west, and the King's high street on or towards the south."

By an indenture bearing date 28th October 1738, made between John Hedworth (executor of Margaret Morland) of the one part, and Thomas Laidman of Bowes of the other part, the mortgage (for 999 years) of the above premises was assigned to Thomas Laidman.

By an indenture bearing date 7th July, 1740, made between the said Thomas Laidman of the one part, and the Rev. Joseph Taylor of the other part, the mortgage of the above premises was assigned to the Rev. Joseph Taylor.

By indentures of lease and release bearing date 14th and 15th April, 1741, the release made between John Winnington and Mary his wife of the first part, the Rev. Joseph Taylor of the second part, and Philip Brunsell of Bowes (a trustee) of the third part, the above premises were conveyed absolutely to the Rev. Joseph Taylor; the boundary being thus described: "Adjoining on the ground late belonging to Widow Wrightson and William Hanby, but now to Sarah Petty and Margaret Bland, on or towards the east, the Cow Close belonging to Bowes aforesaid on or towards the north, the ground late of Samuel Newton, but now of Joseph Taylor, clerk, on or towards the west, and the King's high street on or towards the south."

Henry Wrightson died in November 1705.

In addition to his real estate, he seems to have possessed no inconsiderable personal property. Being childless, it might have been expected that his brother Roger would have succeeded to the bulk of his worldly wealth. It was far otherwise, however. Having made ample provision for his widow, a legacy of 10*l.* is given to his brother Roger after the death of his widow; and another legacy is given in these terms: "To my said brother Roger Wrightson the further sume of twenty pounds, provided he behave himself without debait, strife, and litigious unlawfull suites to or with my executors."

The charitable supposition that their father's landed property was apportioned equally between them, would afford no sufficient justification for Henry's conduct in disinheriting his brother.

After giving to his wife his messuage in Bowes, wherein he lived, with the adjoining croft and one cattlegate, to hold the same so long as she should continue his widow, he devised all his real estate in tail to Thomas Brunskill; and, in default of issue male of the body of Thomas Brunskill, he then gave and bequeathed his real estate to Christopher Whitell, in fee simple. It is uncertain what relationship existed between the testator and the families of Brunskill and Whitell. His landed property thus passed into the Brunskill family.

The legatees under Henry Wrightson's will are numerous, and some of them are mentioned as being relations. It is not improbable that the Wrightson family either came originally from a distant part of Yorkshire, the neighbourhood of Borobridge, or that some of them had removed to that locality from Bowes, as the names of Buck, Orton, and Wrightson are found in the registers of Kirkby Hill, near Borobridge, in which neighbourhood, it will be seen below, the husband of Roger Wrightson's daughter Hannah lived.

Roger Wrightson, the other surviving son of Henry Wrightson the elder, was married, and had by his wife Elizabeth five or six children. Two daughters were living at the time of the melancholy death of his son Roger.

The residence of Roger Wrightson, the King's Head Inn, as far as I have been able to ascertain, was on the site of the house now standing immediately to the west of the Archway, which has been already mentioned. The description of the premises is given in the deeds of conveyance to the Rev. Joseph Taylor.

1735. Sept. 24, 25. Indentures of lease and release made between Charles Newton, of St. Martin's-le-Grand, citizen and cutler of London (son and heir of Samuel Newton, late citizen and cutler of London, and of Sarah Newton, his wife, both deceased), and Mary, wife of the said Charles Newton, of the one part, and the Rev. Joseph Taylor, of Bowes, in the county of York, clerk, of the other part, of "all that messuage, tenement, or dwelling-house situate and being in Bowes, in the county of York, commonly called or known by the name of the King's Head House, with all and every the outhouses thereunto belonging, together

with the ground called the Croft on the back side thereof, and a garth called the Butt Garth; and also all that piece of ground or close called the West end of the town, all which were formerly in the tenure or occupation of John Allison, his under-tenants or assigns, and were late or some time in the tenure or occupation of Thomas Kipling, his under-tenants or assigns, and are situate and being within the lordship of Bowes aforesaid; and also those several gates of pasture or pasturage for cattle to be had and taken in the several closes, grounds, and places hereinafter mentioned, that is to say, two gates in Bowes west pasture, and five gates in Bowes Cow Close." * * * (Consideration 1817.)



HOUSE ON THE SITE OF THE KING'S HEAD INN.

The King's Head House was rebuilt by the Rev. Joseph Taylor.

It may here be noticed, that there was subsequently an inn, with the sign of the King's Head, on the west side of the late Mrs. Dent's house, which belonged to and was kept by a person of the name of Alderson. This house probably was opened as the King's Head Inn on the demolition of the old inn. Mrs. Dent's house was built on a vacant piece of ground by Mr. George Alderson Taylor, as a residence for his sister. This property was left to Mr. G. A. Taylor by his father's will. Mrs. Dent's house was sold to Mr. W. Shaw after Mr. Taylor's death.

Roger Wrightson appears to have been possessed of greater personal property than his brother, and was doubtless one of the principal inhabitants of the parish, as he filled the office of churchwarden eleven times.

The King's Head Inn does not appear to have belonged to Roger Wrightson, nor does his will show that he had any other real estate than what he derived from his father, who, by his will,* dated 23d May 1688, "gave and bequeathed to his son Roger Wrightson, his heirs and assigns, for ever, all those parcels of ground commonly called the Mirekeld, containing, by estimation, fourteen acres, more or less, and one lodge standing thereupon; and also two cattle-gates in the Cow Close belonging to Bowes."

Roger Wrightson died in April 1729, leaving his wife and one daughter surviving him. Alice Wrightson, the widow of Henry Wrightson, lived only about a week after attesting the will of her brother-in-law Roger, who died a month after the execution of his will. His widow survived him but four months. The family and name of Wrightson were then extinct in Bowes; and the pedigree must be traced under another name and in another district.

The estate of Mirekeld, Roger Wrightson, by his will, dated the 15th March 1729, bequeathed to his widow for her life, and after her death to his daughter Hannah in fee-simple.

On the death of his widow, which so soon followed his own, this estate passed to his only surviving child, his daughter Hannah, whose memory has been branded alike in village annals and by the poet's pen. It is gratifying, however, to discover some evidence, however slight, of the existence of filial affection on her part. On two interesting occasions, after her marriage, she visits Bowes, and her infant children are borne to the font of her own village church. It may be that, a few years later, she again revisited her native place, and, watching over her aged parents in their last hours, called to mind her brother's fatal sickness, and bitterly regretted her cruelty to his beloved Martha.

* I have not been able to meet with a copy of this will.

Tradition, indeed, tells that her latter years were much embittered by a remorseful feeling that her poverty was the punishment of her unfeeling conduct.*

John Raper, at the time of his marriage with Hannah Wrightson, in 1718, lived in the parish of Kirkby-super-Moram, or Kirkby-on-the-Moor, now generally called Kirkby Hill, near Boro'bridge, in which neighbourhood, as has been already surmised, there were probably some relatives of the Wrightson family; a circumstance which may account for Hannah Wrightson's marriage with a person living at a considerable distance from Bowes.

John Raper and his wife Hannah had, as far as I have been able to discover, but three children. At the time of the birth of their son Henry they were living at Longthorpe, a township in the parish of Kirkby Hill.

In 1729, and up to 1733, they were living at York Gate Inn, in Leeming Lane. It was, till recently, a large posting-house. It is distant about two miles from Wath, and about seven from Borough-bridge.

In 1738, and also in 1744, John Raper was living at Morker, in the parish of Ripon. After this period there is no distinct trace of his residence. In the course of twenty-six years, then, we find that he had several different places of abode; and in his case the old adage seems to have been verified. His worldly fortune, it may be inferred, did not prosper; and his wife's paternal estate was had recourse to for pecuniary assistance. Accordingly, by indentures of lease and release, dated the 23d and 24th June 1738, and made between John Raper, of Morker, in the county of York, and Hannah his wife, of the one part, and Gregory Elsley, of Patrick Brompton, of the other part, was made a conveyance of certain messuages, tenements, and lands, situate in the parish of Morker, in the county of York, to the said John Raper, his heirs, and assigns forever.

* This tradition is supported by the testimony of several persons. The late Mrs. Winn, of Richmond (who was born in 1760), well knew the history of Hannah Raper, and used to say that she died a miserable death. To the same purport a communication was once made by a granddaughter of Hannah Raper, whom Miss Taylor met with many years ago at Kirkstall Forge, near Leeds, where she then kept a small shop, and went errands to Leeds and other places for the firm of Butler and Beacroft. Her surname is not now remembered: she was known by the familiar appellation of Old Hannah.

ton, of the other part, the estate of Mirekeld was mortgaged to secure the sum of 100*l*.

It is stated* that shortly after this time Hannah Raper died, leaving Henry, her eldest son and heir-at-law, surviving her. The only evidence in support of this statement appears to be the fact of Hannah Raper not being a party to the deeds of the 27th and 28th April 1744. It is difficult to account for her concurrence being dispensed with by the purchaser of the property: yet the absence of any recital of her death in the deed of the 28th April is of itself sufficient to raise some doubt as to her having died previously to that date. However, the register of the burial of "Hannah Raper, the wife of John Raper of Milby, in 1757," coupled with the traditional evidence already alluded to, leaves but little doubt that the above statement is erroneous.

It is uncertain when John Raper returned to the neighbourhood of Borobridge after his residence at Morker. There is some reason for supposing that, before his wife's death, he was living at either Dunsforth or Rocliffe, which are not far distant from Milby, where he was residing in 1757. That he was alive some years after this time is quite certain, the late Mrs. Winn having seen him when he was in very reduced circumstances, and engaged in some mean employment.

Henry Raper married about the year 1744, living, at that time and for some years afterwards, at Milby, a township partly in the parish of Aldborough and partly in the parish of Kirkby Hill; at which last place he appears to have resided in 1750, and afterwards to have removed to Longthorpe, where he died.

About the time of Henry's marriage, either for his own or his father's wants, the estate at Bowes was sold; and by indentures of lease and release, dated the 27th and 28th April 1744, and made between John Raper, then of Morker, yeoman, and Henry Raper, then of Milby, yeoman, son and heir-apparent of the said John Raper, of the first part; Gregory Elsley, of the second part; and

* Decree in the Chancery suit of *Edwards v. Lord Rokeby* (Feb. 1817).

Ambrose Edwards, of Barnard Castle, of the third part, the mortgage debt of 112*l.* being paid off, and the further sum of 80*l.* being paid to John Raper and his son, the estate of Mirekeld was conveyed to Ambrose Edwards in fee-simple. It continued in this family till 1810, when it was purchased from Dr. George Edwards by the Rev. John Headlam.

Wrightson Pedigree.

Henry Wrightson, yeoman; = Elizabeth Alderson. Elizabeth Wrightson, wife of
bur. July 11, 1688. Henry Wrightson, bur. Sept. 16, 1688.

Frances, ye daughter of Henry Wright- son, bur. Oct. 4, 1662.	John, son of Henry Wright- son, bur. March 18, 1662-3.*	Henry Wright- son, of Boves; buried Nov. 21, 1705.	Alice Buck, son, of Boves, bur. March 25, 1729.	Rodger Wright- son,† bur. April 16, 1729.	Elizabeth Coates,† Elizabeth Wright- son, bur. Aug. 25, 1729.	Isabel Wrightson; bur. Dec. 19, 1702.
Elizabeth Wrightson,† a young infant; buried May 31, 1689.	Henry, son of Rodger Wrightson, of Boves, baptised June 21, 1691. Henry, a young child of Rodger Wrightson's; bur. JAN. 7, 1694-5.	Hannah; married John Raper. (See Raper Pedigree.)	Rodger, ye son of Rodger Wrightson, of Boves, bur. Dec. 16, 1694. RODGER WRIGHTSON, jun.; died March 13, buried March 15, 1714-15.	Rachel, the daughter of Rodger Wright- son, of Boves, bur. June 6, 1695 (or q ^d 1696); buried Sept. 22, 1717.	William, the son of Rodger Wright- son, baptised Feb. 4, 1699-1700.	

* This date is very indistinct.
† Roger Wrightson and Elizabeth Coates were married July 26, 1688. The month of this register is very indistinct in the duplicate register; it may be Feb. or July.
‡ It is presumed that she was a daughter of Rodger Wrightson.

Raper Pedigree.

I.

John Raper, of the parish of Kirkby Moram; = Hannah Wrightson, of Bowes. Hannah, the wife of John Raper, mar. Feb. 2, 1718-19.*

Henry, the son of John Raper, of Longthorp; = Mary . . . baptised May 1, 1730.*		Rachel, daughter of John Raper; bap. July 28, 1724.*		John, son of John Raper and Hannah his wife; bap. April 13, 1733.†	
Richard, son of Henry Raper, of Milby; bur. August 21, 1745.‡	John, son of Henry Raper, of Milby; bap. September 10, 1746.‡	Mary daughter of Henry Raper, of Milby; bap. April 5, 1748.‡	Henry, son of Henry Raper, of Kirkby Hill; bap. March 5, 1750.†	Anne, daughter of Henry Raper, of Longthorp; bap. June 19, 1754.†	Elizabeth, daughter of Mary Raper, of Longthorp; widow; baptised May 11, 1756.†

† John Raper, of Longthorp, buried Nov. 28, 1737.†

‡ Elizabeth Raper, widow, buried Sept. 20, 1740.†

Anne Raper, of Skelton, minister, buried 1747-8.†

Mary, daughter of Henry Raper, of Longthorp; buried Dec. 24, 1754.†

Henry Raper, of Longthorp, buried Oct. 20, 1753.†

Mary Wrightson, of Kirkby Hill, widow, buried April 24, 1757.†

[Thomas Lee, servant to Henry Raper, of Milby, buried at our parish church at Kirkby Hill, March 22, 1744-5.†]

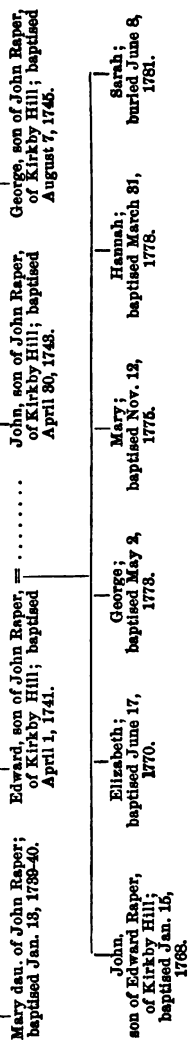
* Bowes P. R.
‡ Aldborough P. R.

† Kirby-anter-Moram (or Kirkby Hill) P. R.
‡ Probably the father and mother of John Raper, the husband of Hannah Wrightson.

Chapter XVIII.

II.*

John Raper, married October 15, 1739. = Elizabeth Burnette.



* Kirkby Parish Register.

EXTRACT from a Schedule (annexed to an indenture of the 29th November 1682) of the severall messuages, lands, and tenem^{ts}, in the lordshipp of Bowes, in the county of Yorke, according to the pportion of the severall ancient yearely rents of the sayd messuages, lands, and tenem^{ts}, and of the severall sumes of money by each of them respectively paid for the purchase of the pmisses.

"HENRY WRIGHTSON holdeth one messuage with lands and tenements there, of the yearly ancient rent of three shillings and one penny, and paid for the purchase of the same seven shillings and five pence."

1694.* June 22. The Register went into Richmond.

JOHN PEARS, *Curate*.

RODGER WRIGHTSON

(for Redmirebank),

RICHARD WHITELL,

of Forlands,

} *Churchwardens.*

1698.† May 25. Copy of baptisms, marriages, and deaths, from the time of last visitation to that for the current year.

J. PEARS, *Minister de Bowes*.

HEN. WRIGHTSON,

GEO. SAYER,

} *Churchwardens.*

Rodger Wrightson served the office of churchwarden of Bowes also in the years 1700, 1701, 1702, 1703, 1704, 1705 (for Mr. Whitell), 1706 (for George Watson), 1711 (for William Harker), 1714 (for Thomas Petty), 1721.

BOWES CHURCH.—COMMISSION FOR ALLOTTING PEWS.‡

The third pew from the north door on left-hand side :

No. 22	{	Henry Wrightson, 2.
		Rodger Wrightson, 1.
		* * * * *

* Bowes Parish Register.

† Extracted from the Registry of the Consistory Court of the Archdeaonry of Richmond.

‡ Bowes Parish Register, 1708.

WILL OF ISABEL WRIGHTSON.*

In y^e name of God, Amen. I, Isabel Wrightson, of Bowes, in y^e county of Yorke, being in good health of body, and of a sound and pfect minde and memory, praised be God for y^e same, doe make and ordaine this my last will and testament, in manner and forme following, viz^t. first and principally, I commend my soule into y^e hands of Almighty God, hoping through y^e merits, death, and passion of my Saviour Jesus Christ to have full and free pdon and forgiveness of all my sins, and to inherit everlasting life, and my body I committ to y^e earth, to be decently buried at y^e discretion of my executrix hereafter named; and as touching y^e disposition of all such temporall estate as it hath pleased God to bestow upon me, I give and dispose as followeth: First, I will that my debts and funerall charges shall be paid and discharged. *Item*, I give unto my brother, Henry Wrightson, one shilling. *Item*, I give unto my brother, Roger Wrightson, one shilling; and all the rest of my personall estate, goods, and chattels whatsoever, I doe give and bequeath unto Elice Whitell, which I constitute and ordaine sole executrix of this my last will and testament; and I doe hereby revoke, disannull, and make void all former wills by me heretofore made. In wnesse whereof, I, the said Isabel Wrightson, to this my last will and testament doe set my hande and seale, this twelvth day of Octob^r 1698.

her
ISABEL + WRIGHTSON.
marke.

Sealed and delivered in y^e psence of us, John Key, Thomas Key.

Proved on the 17th April 1703, by Alicia Whitell.

* Extracted from the Registry of the Consistory Court of the Archdeaconry of Richmond.

BOND ON GRANT OF PROBATE OF THE WILL OF ISABEL
WRIGHTSON.*

NOVINT universi p̄ pretes nos Thomam Emerson de Corn Parke in Com Ebor Yeoman et Carolum Whitell de Gillmondby in Compto Gen̄ teneri et firm̄ obligari Revendo in Xto p̄ri et dno dno Nicolao pmissione divina Cestrien ep̄o nec non venli viro Thomæ Waite Arm^o Legm Bacco in et p̄ totum Archinatū Richmond Cestrien Dioces Comissario lme constituto In Quadragint. Libris bonae et Legalis monet Angliae solvend eisdem redō p̄ri et Comissario antedict aut eor cert attornat Exoribus adminibus sive assignatis suis ad quam quidem Solutō bene et fidlr faciend obligamus nos et utrumq nrum p se p toto et in Solido Heredes Exores et adminires nros con^m et div^m p presentes sigill nris Sigillat. Dat. decimo Septimo die mensis Aprilis Anno dni 1703.

THE condition of this obligation is such, that if Alice, the wife of the above bounden Thomas Emerson, doe well and truly execute, observe, p̄forme, fulfill, and keep the last will and testament of Isabel Wrightson, late of Gillmondby aforesaid, within the archdeaconry of Richmond, deced, in paying all her debts and legacies, soe farr as her goods will extend, and law shall bind her : If also she doe exhibit into the Registry of the said archdeaconry a true and p̄fect inventory of all and singular the goods, chatts, and creditts, which late were and did belong unto the said deced, and make a true and just account of the same, when she shall be thereunto lawfully called, and moreover (if need require), enter into such further bond with more sufficient sureties for p̄formance of the p̄mises as the Commissary of the said archdeaconry for the time being shall think requisite and needfull; and lastly, save, defend, and harmless keep the above named Lord Bishop of Chester, his Commissary, and all their officers and ministers, by reason of the p̄mises: Then this pat

* Extracted from the Registry of the Consistory Court of the Archdeaconry of Richmond.

obligation to be void and of none effect, or else to remain in full force and vertue.

THEO. EMERSON. ○

CHAR. WHITELL. ○

Signat. sigillat. et delibat. in pntia nri,

JOHN PEARA.

her

ISABELL ○ BINION.

marke.

INVENTORY OF THE GOODS, &c. OF ISABEL WRIGHTSON,
DECEASED.*

A PERFECT Inventory of all y^e Goods and Chattels belonging to
Isabell Wrightson, of Gillmanby, deceased, aprised by us whose
names are heare under written, this 6th day of April 1703.

	£	s.	d.
<i>Imprimis</i> , Hir purse and apparell, and 2 rings	3	0	0
<i>It.</i> One bed stead, one table, one cubertt, 2 chists, and 2 lesser chists, and 3 coffers	0	17	0
<i>It.</i> 2 fether beds, 2 bolsters, 3 pair of blanketts, 4 short pillows, 5 happins, a coverlitt, and some other bedding	2	15	0
<i>It.</i> 3 sheets, 4 co ^d . pillivers and a towell, and some other small linning	0	10	0
<i>It.</i> In puter and brass, and a lanteron	0	18	0
<i>It.</i> 2 chares, a forme, * * 2 skeels, and 2 kans, and some other small matter of wood vessell	0	3	0
<i>It.</i> One fire shoule, and tongues, and recking crooke, and fring-pan, and some other small matters of iron	0	2	6
<i>It.</i> And sacks, and pookes, and peats, and coals	0	5	0
<i>It.</i> In some small things left at John Richardson's	0	10	0
<i>It.</i> In some old things of household goods	0	3	0
<i>It.</i> In money own to y ^e Testator	10	0	0
Toto	19	3	6

Aprissers, Char. Whitell, Charles Newby, Will. Coats,
William Hanby.

* Extracted from the Registry of the Consistory Court of the Archdeaconry
of Richmond.

WILL OF HENRY WRIGHTSON OF BOWES.*

IN the name of God, Amen. I, Henry Wrightson, of Bowes, in the County of Yorke, yeoman, being infirm in body, but of sound and disposing memory, doe make and ordaine this my last will and testament, in manner and forme following, hereby revokeing all former wills by me heretofore made. And first, I comend my soul to Almighty God, trusting solely in his mercies and the merrits of Jesus Christ my alone Saviour for the salvacon of my soul, and my body to be decently buried att the discretion of my executors hereinafter named. And as to my reall and personall estate, my will is as followeth: *Imprimis*, I give, graunt, and devyse unto my dear wife Aolice all that my messuage wherein I now live in Bows afores^d, wth the croft on the backside thereof thereto adjoining, and one catle gate in Bows West Pasture in the parish of Bows afores^d, to hold the same soo long as she shall continue my widdow onely and no longer; and in case she shall not att any time dureing her widdowhood as afores^d think fitt to enjoy the s^d devysed premises, but leave the same and the possession thereof, then my will is that forty shill^s of lawfull English money shall be yearly paid her in lieu thereof, by two halfe yearly payments and equal porcons, for the time she shall continue my widow as afores^d onely, and the same to be issuing out of the premises afores^d, and the lands hereinafter devysed or any part thereof. *Item*, I give and devyse unto Mr. Thomas Brunskell of Bowes afores^d, and to the heirs male of his body lawfully begotten or to be begotten, all and singular my lands, tenements, closes, and parcells of ground in Bows afores^d, and within the precincts and territories thereof, and all my severall cattlegaits and pasture for catle in the grasseing called Bowes West Pasture afores^d, and Cow Close, with ratable share therein and thereof upon any division thereof hereafter to be made, and the revercon of the s^d messuage, croft, and catlegate in Bows West

* Extracted from the Registry of the Consistory Court of the Archdeaconry of Richmond.

Pasture afores^d : To have and to hold the s^d lands and pastur gates immediately from and after my decease, to the s^d Mr. Thomas Brunskell and his heires male for ever, and to hold the revercon of the s^d messuage, croft, and catlegate in Bows West Pasture afores^d, soe devysed as above specified to him the said Mr. Thomas Brunskell and his heires male for ever ; subject, nevertheless, to the severall annuall payments and sums of money hereinafter mentioned, viz^t. to the payment of three pound per anum payable half yearly by equall proportion to my said wife dureing her naturall life (over and besides the fourty shill^s p anum above limited and devysed in case she shall not think fitt to enjoy the s^d devys^d messuage, croft, and catlegate dureing her widowhood as afores^d), and of tenn shill^s p anum, payable half yearly, to Katherine Bayles, of Bowes, widow, for her naturall life, and on nonpayment thereof itt shall be lawfull for them or either of them to enter upon the s^d premises and to receive the yearly payments due and in arrear out of the profitts thereof. And my further will is, and I doe hereby give unto Mary Whitell, wife of Mr. Charles Whitell, of Gillmanby, in the parish of Bows afores^d, and to their four children, Christopher, Charles, Katherine, and Sarah Whitell, forty pounds of lawfull English money, to be p^d to them at the end of six months next after the marriage or the death of my s^d wife, w^{ch} shall first happen ; and in default thereof, itt shall be lawfull for them to enter upon the said messuage, croft, and catlegate above devysed, and detain the same untill the s^d forty pounds be p^d ; and I doe give tenn pounds more to be paid to them, and allso tenn pounds to be paid to my brother Roger Wrightson, att the end of three months next after the death of my said wife, and the s^d severall sums of forty pounds and tenn pounds and tenn pounds to be paid to them att the times afores^d, by the s^d Mr. Thomas Brunskell, or his heires male, out of the lands and pmisses afores^d, w^{ch} shall stand chargeable therewth and subject to y^e payment thereof. *Item*, my further mind is, that if y^e s^d Mr. Tho. Brunskell shall dye w^{thout} issue male of his body lawfully begotten or to be begotten, then I doe hereby give and bequeath unto the s^d Christopher Whitell, the son of Mr. Charles Whitell, and his

heires, all and every y^e said messuage, lands, tenem^{ts}, and catlegates above mentioned, to hould the same unto him, his heires and assignes, forever ; and if in such case y^e s^d Mr. Thomas Brunskell shall dye wthout issue male as afores^d, and the s^d forty pounds and tenn pounds and tenn pounds soe given as afores^d, or any part thereof, be before y^e time paid and satisfied by him, that then the s^d Christopher Whitell, his heires, executors, or administrators, shall pay back unto the executors or administrators of the s^d Mr. Tho. Brunskell, att the time of his death, the s^d forty pounds, tenn pounds, and tenn pounds, or soe much thereof as he or they or any of them shall then have really and *bonâ fide* paid and discharged. *Item*, I give unto my s^d wife all my household goods, and one of my best kine at her own eleccion, and to my s^d broth: Roger Wrightson the further sune of twenty pounds, provided he behave himselfe wthout debait, strife, and litigious unlawfull suites to or wth my executors, and I give to my nephew Rowland Orton five pounds, and to Ann Buck, Margret Buck, and Isabell, wife of Jn^o Richardson, each of them five pounds. *Item*, I give to the said Mary Whitell five pounds, and to my cousin Phillip Allderson two shill^s sixpence ; Tho. Wrightson of Crag, tenn shill^s ; to Dority Richardson, one pound. *Item*, I give to the poor people of Bows afores^d tenn shill^s, to be distributed amongst them by my executors, and to Mr. Lutton of Brignall, and his children, five shill^s amongst them. *Item*, I give to Mary and Jane Richardson, daughters of Tho. Richardson of North Feild, five shill^s each ; to Will^m Coats of West Gate, forty shill^s ; and to Margret Clarkson and her children, five shill^s amongst them. *Item*, I give to Will^m Kiplin one shilling, and to Ge^o Sayer and his sone Jn^o, each one shilling. *Item*, I give to my father-in-law, Stephen Buck, and to Rob^t Dinsdalle, and my aunt Katherine Bayles, each of them two shill^s sixpence. *Item*, I give to Rich^d Binks and his two sons, amongst them, two shill^s sixpence. *Item*, I give to the wife of James Sayer, and to Ge^o Coats of Stony Keld, and his son Christopher, and to Peter Allinson of Cutherstone, each twelfe pence. All w^{ch} legacies are to be p^d by my executors hereinafter named wthin two years next after my death. *Item*, I discharge

and remit to Tho. Kipling of Mell Waters, of and from all such sume and sumes of money, debt and debts, w^{ch} he is now owing me, and hereby fully and freely give the same to him; and all the rest and residue of my personall estate, goods, and chattels whatsoever, I doe give and bequeath unto my said wife Aolice, and the said Mr. Charles Whitell of Gillmonby afores^d, elder, and the said Mr. Tho. Brunskell of Bows afores^d, whom I hereby make sole executors of this my last will and testament. In wittness whereof I have hereunto set my hand and seale, this seavent day of Septemb^r, in the fourth year of the reigne of our soveraigne lady Queen Ann of England, &c. Annoq^e domini one thousand seaven hundred and five.

Sig.

HENRY O WRIGHTSON.

The signing, sealing, and publicacon of this will was attested in the pesence of the said Henry Wrightson, wth the words "to have and to hould the said lands, &c." writ in great letters, and the word "pounds" in y^e margent first put in, then witnessed by us,—Matt. Stodart, Chris. Alderson, jun., Peter Hamond, jun.

Proved on the 22d day of January 1706.

BOND ON GRANT OF PROBATE OF THE WILL OF HENRY
WRIGHTSON.*

NOVINT universi p pretes nos Charollu Whitell de Gillmonby in
Com Ebor Gen et Thoma Brunskill de Bowes pta in Com pto Gen
et Aliciam Wrightson de Bowes pta in Com pto Vid teneri et
firmr obligari Rendo in Xto pri et dno dno Nicolao perme
dina Cestr epo necnon venlⁱ viro Thomae Waite Armo Legm
Bacco in et per totum Archinatum Richmond Cestr Dioces
Commissario ltime constituto In Ducentis Libris bonæ et legis

* Extracted from the Registry of the Consistory Court of the Archdeaconry of Richmond.

monet Angl solvend eisdem Rendo pri et Commissario antedict
aut eorum cert Attornat exoribus adminiribus sive assignatis
suis ad quam quidem Soluton bene et fidlr faciend obligamus
nos et utrumq nrum p se p toto et in solido heredes Exores
adminires nros con^m et div^m p presentes Sigill nris sigill. Dat
Vicesimo secundo die mensis Januarii Anno Dni 1706.

THE condition of this obligation is such, that if the above bound
Charles Whitell, and Thomas Brunskill, and Alice Wrightson, do
well and truly execute, observe, performe, fulfill, and keep the last
will and testament of Henry Wrightson, late of Bowes aforesaid,
within the archdeaconry of Richmond, deced, by paying all his
debts, so farr as his goods will extend and the law shall bind them;
if also they do exhibite into this Registry of the said archdeaconry
a true and pfect inventory of all and singular the goods, chattells,
creditts, which of late were and did belong unto him the said deced,
and make a true and just account of the same when they shall be
thereunto lawfully called; and moreover (if need require), enter into
such further bond with more sufficient suerties for peformance of
the p̄mises as the Comissary for the time being shall thinke need-
full; and lastly, save, defend, and harmless keep the above-named
Lord Bishop of Chester, his Comissary aforesaid, and all other his
officers and ministers, concerning the p̄mises: Then this obligation
to be void, or else to remain in full force and vertue.

CHAR. WHITELL. ○

THO. BRUNSKILL. ○

^{mrk}
ALICE WRIGHTSON. ○

Λ

Signat. sigillat. et delibat. in p̄nti nri,

THO. THWAITES.

THO. WOODMASS.

INVENTORY OF THE GOODS, &c. OF MR. HENRY WRIGHTSON,
DECEASED.*

A true and perfect Inventory of all the Goods, movable and unmovable, of Henry Wrightson, late of Bowes, deced, taken, viewed, and appraised by us whose names are under written, this twenty-second day of November, 1705:

	£	s.	d.
<i>Imprimis</i> , His purse and apparell	05	00	00
<i>Itm.</i> One ruck of hay in the croft	02	00	00
<i>Itm.</i> Two pieces of hay in the Clint Brow, one new ruck and an old piece	09	10	00
<i>Itm.</i> One piece of hay standing in Woodcock ground	03	10	00
<i>Itm.</i> Four cowes, att £1 15s. apiece	07	00	00
<i>Itm.</i> Two steers and one heffer	04	00	00
<i>Itm.</i> Three stirks	02	14	00
<i>Itm.</i> Two calves	01	15	00
<i>Itm.</i> The husbandry geare	00	05	00
<i>Itm.</i> One mare and a foall	03	10	00
<i>Itm.</i> One younge mare	03	05	00
<i>Itm.</i> Seventy-eight old sheepe, att three shillings six- pence a peice	13	13	00
<i>Itm.</i> Twenty hoggs	02	00	00
<i>Itm.</i> One bedstead and beding, and a cubber and a table, and a long settle	03	05	00
<i>Itm.</i> Brass and puther	01	10	00
<i>Itm.</i> One iron pott, and other implement iron things	06	06	00
<i>Itm.</i> Two coffers and wood vessell, and other imple- ment wood things	00	10	00
<i>Itm.</i> The lining	01	00	00
<i>Itm.</i> Oweing to the Testator in bonds and other evi- dences	16	00	00
<i>Itm.</i> Five yeares wooll att	12	00	00
<i>Itm.</i> Bease and sheep sold to Charles Whittall, £10 4s. 0d., but paid out for the funerall and grass for the bease, £7 15s. 6d., rests	02	08	06
	104	01	06

Praisers, Jonathan Mitchaell, Tho. Richardson,
John Richardson his mrke, Phillip Alderson.

* Extracted from the Registry of the Consistory Court of the Archdeaconry of Richmond.

WILL OF ROGER WRIGHTSON.*

IN the name of God, Amen. I, Roger Wrightson, of Bowes, in the county of York, being sick and weake in body, but of perfect and disposing mind and memory, praised be God for the same, and calling to remembrance the uncertaine estate of this transitory life, do make and ordaine this my last Will and Testament in manner and forme following: first, I commend my soul unto Almighty God my Saviour and Redeemer, hoping, through his meritorious death and passion, to have full pardon and remission of all my sinns; and my body I commit to the earth, to be buried in the churchyard of Bowes, in the said county of York, at the discretion of my Executor hereafter named. And as touching such temporal estate as it hath pleased Almighty God to bestow upon me, I give, devise, and dispose thereof as followeth: Imprimis, I give and bequeath to my dearly beloved Wife Elizabeth Wrightson all my message or teneement called and known by the name of Mire Keld, within the lordship of Bowes, to hold to my said Wife during her natural life, and then to my daughter Hannah Roaper, her heirs and assigns for ever. Item, I give unto Rachell Roaper, daughter of John Roaper, my grandchild, the sum of one hundred pounds of lawfull money of Great Britain, to be paid by my Executor hereafter named within one year next after my decease. Item, It is my will and mind that my son-in-law John Roaper, of York Gate, in the county of York, have the sole tuition and guardianship of my said grandchild untill she shall attain the age of one-and-twenty years, or marry; lend and put out the aforesaid sum of one hundred pounds to use or interest, and the interest arising thereupon, on such securities as he shall think fit, and the aforesaid sum, with all interest, to be paid by my son-in-law to my said grandchild at the age of twenty-one years, or marriage; which said summ and summs of money, with the interest thereof, I give and devise to my said grandchild as a legacy in testimony of my love. But in case my said grandchild shall happen

* Extracted from the Registry of the Prerogative Court of York.

to die before she attain the said age of one-and-twenty years as aforesaid, and unmarried, then I give and devise unto the survivor of Hannah Roaper child or children, to be paid in manner and form aforesaid. Item, All the rest, residue, and remainder of my goods, chattles, and personal estate I give unto my dearly beloved wife Elizabeth Wrightson, whom I constitute and appoint my sole Executor of my last Will and Testament, she paying my debts, legacies, and funeral expences. And lastly, revoking all former will and wills, testament and testaments, by me heretofore made, I do declare these presents do contain my last Will and Testament. In witness whereof, I have hereunto set my hand and seal this fifteenth day of March, Annoq. Dom. 1728-9.

ROGER O WRIGHTSON.

Sealed, published, and declared as the last Will and Testament of Roger Wrightson, in the presence and hearing of us Test.

GEORGE BAILEY.

her mrk

ALICE + WRIGHTSON.

RICHARD BINCKS.

Proved at York on the 31st July, 1729, by Elizabeth Wrightson, widow.

BOND ON GRANT OF PROBATE OF THE WILL OF ROGER
WRIGHTSON.*

NOVERINT universi per presentes nos Elizabetham Wrightson de Bowes in com Ebor vid. et Georgiu' Bailey de Bowes Cross in parochia de Bowes, et com. Ebor predict yeoman, teneri et firmiter obligari venerabili viro Gulielmo Ward Legum Doctori Scaccarii et Curiae Prerogativae Reverendissimi in Christo patris et Domini Domini Lanceloti providentia Divina Ebor Archiepiscopi Angliae Primatis et Metropolitanis Commissario

* Extracted from the Registry of the Prerogative Court of York.

et Custodi Generali legitime Constituto in Sexcentis libris bonæ et legalis monetæ Magnæ Britanniæ solvend eidem Commissario aut suo certo attornat executor' administrator' sive assignatis suis. Ad quam quidem solutionem bene et fideliter faciend. obligamus nos et utrumque nostrum per se pro toto et in solido hæredes executor' et administratores nostros firmiter per præsentis sigillis nostris sigillat. Dat septimo die mensis Julij Anno Dom. millesimo septingentesimo vicesimo nono.

THE condition of this obligation is such, that if the above-bounden Elizabeth Wrightson, relict and sole executrix of the last will and testament of Roger Wrightson, late of Bowes, of the diocese of Chester and province of York, deceased, do well and truly execute the said will, and do pay his debts and legacies so far as his goods will extend and law shall bind her; if also she do exhibit into the Prerogative Court at York a true and perfect inventory of all and singular the goods, rights, credits, cattels, and chattels of the said deceased, and do make a true and just account of the same when she shall be thereunto lawfully called; and moreover, if need require, enter into further bond, with more sufficient sureties for performance of the premises, as the Judge of the said Court for the time being shall think requisite and needful; and lastly, do save, defend, and harmless keep the above-named Judge, and all his officers and ministers, against all persons, by reason of the premisses: then this present obligation to be void and of none effect, or else to remain in full force and virtue.

The mark of
ELIZABETH + WRIGHTSON. ○
GEO. BAILEY. ○

Sigillat' et deliberat' }
in presentia nri }
LANCELOT NEWBY.
Jm^o. PERKINS.

Brunskill Bedigree.

- Philip Brunskill, of Barnard Castle, =
1. = Reginald Brunskill, of Barnard Castle; = 2. Eleanor 1688. Henry Brunskill, 1688. = = Wm. Wilson. will dated 25 June, 1688.
- Philip Brunskill, of Barnard Castle, eldest son, = Christian, dau. of Roger Alderson, Jane = Robert Taylor. John Brunskill, 1688.* of Barnard Castle. / \
- Reginald Brunskill, = Sythe, dau. of Roger Brunskill, of Barnard Castle; buried 8 Sept. 1688; oh. s. p. Phillis; dau. of Hadley, Middlesex, and of Norbert Baker, relict of Thoresby of Martin will dated 28 Dec. 1688; prov. 2 Nov. 1670. house.
- Christian. Isabel, baptised 29 April, 1612; Philip Brunskill, bapt. = Mary, dau. of Percival 1. Jane, = Thomas 2. Honora = Francis 18 Nov. 1610, of Bowes, Philip, of Brignall, co. 1670. / \ Asty, of 1686. Mary. gent.; liv. 21 Aug. 1666, aged 50; bur. 20 March, 1688-9.† London, merch.
- Dorothy. Phillis, bapt. 9 May, 1613. in London; named in codicil to his brother Ambrose's will 14 Dec. 1688; mar. grocer.
2. Francis. Philip Brunskill, son and heir, set. 21, 1665. of = Mary, dau. of Thomas Fetherstonhalgh, of Kirkos = Charles Mary, 1666. Bowes, the younger, gent.; bur. 11 June, 1675; wald, co. Cumberland, Esq. in 1671, leaving a widow Whitell. 1665. will proved 1 July, 1676, at Richmond. 1 July, 1676; bur. at Bowes 15 May, 1722.
3. Percival. Thomas Brunskill, a minor in 1675 of Grange Hall, co. York; mar. = Mary, dau. of Christopher Harrison, clerk, Vicar of Hough in Westmoreland; art. before mar. 29 dated 1 Aug. 1741; proved 23 Oct. 1768, at Richmond. March, 1686-6; mar. 12 April, 1706-6; bur. 8 Dec. 1711.
- Philip Brunskill, of Bowes. = Mary, bapt. 29 April, 1708; oh. col. bur. Sarah, bapt. 13 May, 1708; bur. 23 Apr. 1782.† Esq.; bapt. 14 Feb. 1706-6; Whiteell, 24 Dec. 1743;† will proved at York 1744. Anne, bapt. 16 April, 1710; bur. 20 January brought from Stubbs-house. Dorothy; bur. 30 May, 1717.† 1710-11.†
- Philip Brunskill, of Bowes. = Mary, bapt. 8 Aug. 1748;† mar. William Kipling, Penelope, bapt. 20 Oct. 1761; and coheir. / \ house, Esq.; co. Pal. 13 July, 1768;† bur. 4 Aug. 1809, aged 61. bur. 26 Sept. 1768.†
- * Purchased the manor, lay-rectory, and advowson of the vicarage of Bowes, from John Dalton, Esq., 26 Jan. 1688-4. † Bowes Parish Register.

Whitell (of Ollimond Hall) Pedigree.

Christopher Whitell = Joney —. Buried Jan. 1702-3.

Charles Whitell, buried Sept. 2, 1720 = Mary Brunskill, widow of P. Brunskill. [Mrs. Mary Whitell, a widow, of Bowes, buried May 18, 1722.]

Christopher; married at Barningham, = Anne, dau. of the Rev. Jonathan Lowe, of Barningham. Charles. Katherine. Sarah.

Charles Lowe; bap. at Barn Oct. 28, 1718; died unmarried in 1774. Christopher; = . . . Mary; bap. at Barn Nov. 28, 1719; Elizabeth; Anne. bap. at Barn May 17, 1721. (See Brunskill Pedigree.)

Charles Lowe; married in 1775 = Eliz. Ogden.

There are no registers of baptisms at Bowes prior to 1701. The register of marriages commences on May 23, 1701, and of burials on March 5, 1670.

The Consistory Court of Richmond contains returns of duplicate registers made in the following years:

A.D. 1616, very much worn, signed by W. Atkinson.

1663	1688	1701	1711
1667	1689	1702	1714
1675	1691	1703	1715
1677	1692	1704	1716
1679	1695	1705	1717
1680	1697	1707	1718
1681	1698	1708	1719
1682	1699	1709	&c. &c.
1683	1700		

It will be seen that the returns for several years are wanting ; amongst which is that for 1696. This would probably contain the baptism of the heroine Martha Railton.

MISCELLANEOUS REGISTERS.*

1662, Nov. 24. Buried —, the wife of Christopher Whitell.

1669, October 12. Roger Wreetson, filius Roger Wreetson, Morton, bapt.†

1672, Dec. 15. Christopher, the son of Christopher Whytell, a young infant, buried.

1673, May 10. Wm., the son of Christopher Whytell, Fforelands, a young child, buried.

1674, March 12. Buried, Elizabeth Whitell, widow, of Gilmonby.

1675, Dec. 29. John Whitell, son of Anne Whitell, a boy, buried.

1676, May 23. William Whitell, son of Chr. Whitell, of —, bapt.

1678, April 30. John Wharton, son of Richard Wharton, bapt.

1678, April 30. Christopher Whitell, son of Anthony Whitell, buried.

1678, May 16. John Wharton, son of Richard Wharton, a young infant, buried.

1678, Nov. 6. John Bayles, of Barnard Castle, and Catherine Alderson of Bowes, married.

* Chiefly from Bowes Parish Registers.

† Ainderby Parish Register.

- 1678, Jan. 23. Thomas Whitell, buried.
 1678, March 6. Agnes Whitell, wife of Richard Whitell, buried.
 1679, March 29. Sarah Wharton, daughter of Richard Wharton, clerk, bapt.
 1679, Aug. 7. Roger, son of Chr. Whitell, bapt.
 1680, June 2. Richard Holmes and Jane Wrightson, of Lartington, married.
 1681, Jan. 14. Mary Wharton, daughter of Richard Wharton, bapt.
 1682, Oct. 26. Roger Alderson and Margaret Alderson, married.
 1683, Feb. 23. Agnes Whitell, a child of Christopher Whitell, buried.
 1686, Nov. Michael Whitell, son of William Whitell, buried.
 1687, Feb. 10. Margaret Whitell, daughter of Anthony Whitell, burd.
 1688, Feb. 3. John Whitell, son of Richard Whitell, burd.
 1689, April 16. Mary Whitell, a young woman, buried.
 1691, March 23. Jane Alderson, wife of John Alderson, buried.
 1691, Aug. 2. Roger Whitell, a young man, buried.
 1691, Aug. 16. Mary Whitell, widow, buried.
 1693, Sep. 16. Roger Wrightson, of Ainderby, buried.*
 1693, Oct. 24. Mark, the son of Rodger Laidman, of Bowes, bapt.
 1693, Nov. 12. Mary, the daughter of Mr. Charles Whitell, bapt.
 1694, Feb. 14. Margaret Alderson, widow, of Sleetholme, buried.
 1694, Sep. 30. Margaret Whitell, of Forelands, spinster, buried.
 1695, Nov. 19. Christopher Whitell, senr., of Fforelands, burd.
 1696, Dec. 31. James Rain and Margaret Sayer, Quakers, married.
 1697, Feb. 1. Margaret, daughter of Rodger Alderson, bapt.
 1697, April 11. Wm. Copland and Jane Pears, married.
 1698, Feb. 11. Frances Alderson (seamster), of Bowes, buried.
 1698, Feb. 19. William, son of William Whitell, buried.
 1698, Feb. 23. Thomas, son of Rodger Alderson, bapt.
 1700. — Anne Whitell, an old woman of Bowes, burd.
 1700, April 21. Anne, daughter of William Whitell, burd.
 1700, Nov. 17. Anne, daughter of Thomas Wrightson, of Cragg, bapt.†
 1701, Oct. 6. Mrs. Mary Brunskill, of Bowes, buried.
 1702, May 6. Alice Whitell, of Dike Heads, married Thomas Em-
 merson, of Corn Park.
 1702, June 1. John Richardson and Isabell Buck, married.

* Ainderby Parish Register. His will is in the Consistory Court of Richmond.

† Romaldkirk Parish Register.

1703, Jan^y. Joney Whitell, wife of Christopher Whitell, of Gilmonby Hall, buried.

1704, Jan^y. 27. Sarah Whitell, of Dike Heads, buried.

1704, Aug. 18. Roger Alderson, of Sleetholme, bur^d.

1704, Oct. 24. Margaret, the daughter of James Rain, a Quaker, born.

1704, March 16. Anthony Whitell, of Dike Heads, buried; aged about 89 years.

1709, May 8. Katherine Bayles, of Forelands, bur^d.

1712, Sep. 25. Mary Whitell, a widow, of Forelands, bur^d.

1714, March 4. Thomas Whitell, bachelor, of Hudson Close, bur^d.

1717, Aug. 11. James Whitell, the son of Wm. Whitell, of Bow Fields, bapt^d.

1718, May 5. Anne Whitell, widow, of Bowron, bur^d.

1718, Oct. 1. Christopher Whitell, pauper, of Gilmonby, bur^d.

1718, Oct. 5. John Whitell, the son of John Whitell, of Forelands, bapt^d.

1720, Aug. 19. Charles Whitell, buried.

1720, Oct. 23. Wm. the son of John Whitell, of Gilmonby-Fields, bapt^d.

1724, Jan. 9. Charles, son of Thomas Whitell, of Spittle, bapt^d.

1724, March 2. Jane, wife of Wm. Whitell, of Fry Rigg, bur^d.

1729, May 9. Mrs. Jane Pears, buried.

1729, Dec. 5. Philip Alderson, buried.

In 1755 the following is attached to the duplicate registers sent to Richmond.

"The number of families in the parish of Bowes :

110 of the communion of the Church of England.

2 Quakers.

1 Papist.

THOMAS PEACOCK.

JOHN PETTY,

RICHARD KIPLING, } *Churchwardens.*

1768, Nov. 20. William Johnson and Elizabeth Raylton, both of Bowes, married.*

1795, Feb. 16. Mrs. Sarah Parker, wife of Mr. Joseph Parker, minister of Bowes, buried.

1825, May 7, N. 214. William Sayer, who was clerk of the parish of Bowes 47 years, buried; aged 90 years.

1830, July 22nd, N. 293. Isabella Sayer, buried; aged 94 years.

* This Elizabeth Raylton came out of Westmoreland.

NOTE V.

*"Denied her sight, he oft behind
The spreading hawthorn crept,"—Ver. xlii.*

A HAWTHORN standing in the playground of the Grammar School is pointed out as that alluded to by the poet. A passage formerly ran between Mr. Taylor's premises and the Grammar School, the thorn being on the east side of this passage.

Pieces of this hawthorn were formerly, as I have been told, much in request.

The hawthorn probably existed only in the poet's imagination; for no mention is made of it, and there is no reason to suppose that Mallet had any knowledge of the place.

NOTE VI.

"Oft too on Stanemore's wintry waste,"—Ver. xiv.

STANEMORE* commences a few miles to the west of Bowes, and extends almost to Brough.

"The state of *Stanemore* is most perfectly expressed by its name, which Dr. Gale as happily renders *Saxetum*. The surface is indeed covered with moss and ling, and sedgy or dry grass; but the soil is rock, large fragments of which start up thick on every side, and to the north a ridge of very high hills, barren and bleak, present themselves."—CAMDEN, vol. iii. p. 96, ed. A.D. 1789.

"Morning, rose early (having rested badly), and left this ancient town, the Roman *Verteræ*, where, in the declining state of the Empire, a captain made his abode with a band of the *Directores*, and before daylight entered upon the noted Stane- (or stony) more; but got so severe a cold as much indisposed me, with pain and numbness upon the right side of my head, which rendered my journey very uncomfortable. We rode for many miles upon the famous Roman highway (as also yesterday), which was here well paved, by the notorious Spittle on Stanemore, which, though an ordinary inn, yet often most welcome to the weary traveller in this solitary country, which for twelve miles has but one other house (Baitings) for the reception of distressed wayfaring persons. About a mile thence we passed by the noted Rerecross, or Reicross, as the Scots call it (Roi-cross rather, or the King's-cross), which their Hector Boetius

* "Next day lay at Brough, * * * and so over *Stonemoor* home."—GRAY to MASON, Sept. 11, 1767. Letter cxvii. See PHILLIPS' *Rivers, Mountains, and Seacoast of Yorkshire*, p. 18.

would have a mere-stone, confining England and Scotland, erected when the Norman William granted Cumberland to the Scots, to hold it as his tenants. It is yet indeed a bounder, but of two counties, Westmoreland and Yorkshire, which we here entered upon; and about six miles thence came to Bowes, a small country town, where we saw the ruins of a small castle, formerly belonging to the Earls of Richmond, who had here a thorough toll and furcas, or power to hang: it was a place of eminency in the Roman time, the first cohort of the Thracians lying here in garrison in Severus's time; and in the declining state of the Empire the band of Exploratores kept their station at the same Lavatræ (or Levatræ; for so its ancient name in the *Itinerary*), which being burnt, the succeeding vill was named Bowes by the Britains, with whom, at this day, a burnt thing is called *boath* (vid. Camden's *Brit.* p. 732). From Bowes, four miles to Greta Bridge; in the road we had a very fair prospect of Barnard Castle, built and so called by Bernard Baliol, great-grandfather's father of John Baliol, King of Scots, now chiefly famous for bridles there made. At Greta we bailed to inquire of Roman coins, but found none worth the notice, though of late years there was dug up a stately piece of Roman gold, which, by the description, seems to have been in the declining state of the Empire, in the midst of the moat (as they call it) behind the house, which has been a fair Roman camp, double trenched."—THORESBY'S *Diary*, A.D. 1694, Sept. 26.

"Before we separated on the edge of Stanemore, we stopped at the *Bell** to breakfast, which is a little lone house on a descent to a vast romantic glen, and all the public house there is in this wild, silent road, till you come to *Jack Railton* the Quaker's house at *Bows*." [June 1725.]

* An old cottage, not far from the present inn, with the sign of The Blue Bell, was probably "The Bell" mentioned by *John Bunce*. It is difficult to reconcile the description of the inns on Stanemore herein given. It may be supposed that an inn known as "The Spittle" occupied different sites. At this time there are the "Old Spittle," a very old inn; "The New Spittle," built about 1773 or 1774; and another.

"As to the *Stanemore-part of Richmondshire, Camden*, and the authors of the other *Britannia*, and the *Tourmen, &c.* never so much as saw this country at a distance, I am very sure. The very little they say of it is false and ridiculous. *Camden* places *Bows* before *Greta-Bridge*. He says: 'In this desolate and solitary, this mountainous and vast tract called *Stanemore*, there is but one inn in the middle of it, for the entertainment of travellers,' whereas, in truth, there is no inn at all in what is properly called *Stanemore*: This inn *Camden* speaks of, is the *Bell* I mentioned before . . . and lies on the left side of a fine turnpike road from *Bows* to *Brugh*, in *Westmorland*, the *highway to Carlisle*: but tho' this road is a part of *Stanemore*, running in a direct line from *Greta-Bridge* through *Bows* to *Brugh*, 18 miles of delightful ground, both on account of the excellence of the way, and the fine views of mountains and vales on either hand, for 12 miles, from a beautiful ruin of a *Roman castle* at the end of the town, yet this is but the southern beginning of *Stanemore*: that vast tract of mountains, glens, and valleys, forest, rock, and water, the most wonderful land in the world, for 40 miles to the end of the country, if it was possible to go straight on, lies on the right hand of this road, as you ride to *Brugh* under *Stanemore*; or on your left, as you come from *Westmorland* to *Catarracton*, or *Catarrick*. * * *

"I imagine you will pardon me for advising you, in the next place (should the fates ever bring you to *Catarractonium*, in order to proceed to the northern extremity of our country), to go four miles out of your way to see *Richmond** town, before you set out for *Gretabridge*, to *Joseph Marshall's*, the best house of the two inns there." * * *

"And now, reader, as to *Stanemore-country*, if it should ever come into your head to wander over this wild and romantic part of our world, at the hazard of your neck, and the danger of being starved, your *route* is, when you have passed the *turnpike* on *Stane-*

* The author mentions his having been at *Richmond* in the years 1729, 1737, and 1752, and at *Gretabridge* in 1731. *Marshall's* was the inn nearest to *Bowes*.

more, in your way to *Brugh*, to turn off to the right, beyond the public-house, and ascend a fine rising valley you will see between two mountains, till you come to the top of the first hills: then proceed, if you can, in the course I have described, and wherever it is in your power, tend to the north-east, for that is the way out. This is one way into the heart of *Stanemore* in *Richmondshire*, and will bring you, by the way, among the dreadful northern fells of *Westmorland*; a frightful country, and a fatiguing march. Another way to the *Stanemore Alps* is behind *Jack Railton's*, the Quaker's house, at *Bows*. Hire a guide from him, and his man will bring you, as he did me once, through a very surprising way of deep bottoms to a public house at *Eggleston*, on the border of *Richmond-Stanemore*. There rest that night, and early the next morning proceed due north, when you can, with another guide, and you will come to mountains upon mountains, rapid rivers, and headlong torrents that form amazing and tremendous scenes. Or, as this way is neither comfortable, nor very safe, it is a better road to the confines, or beginning of *Stanemore*, to ride from *Greta Bridge* to *Bernard Castle*, and from *Bernard Castle* to *Eggleston*, about 16 miles, as I judge, for it is not measured, and then set out for the mountains from *Eggleston*, as before directed. I have been told there is another way into *Stanemore*, through *Bishoprick*; but as I am a stranger to it, I can only say what I have heard, that it is worse than the bottoms I went through from the Quaker's house. This is enough, reader, to show you how to get into *Stanemore*, if you have the curiosity and heart to visit that very wild and wonderful land."

"I observed before, that *Camden*, and every other describer of England, had not the least notion of *Stanemore*, that is, the north fells of *Westmorland*, and the northern mountains of *Richmondshire*: and as to the people who live on the borders of *Stanemore*, I could not find so much as one man in *Richmond*, *Gretabridge*, *Bowes*, and *Brugh*, that had been any length of way up the mountains. When I asked *Railton*, the Quaker, a very knowing man, who keeps

the *George* at *Bowes*, what sort of a country *Stanemore* was? He answered, 'It is, after a few miles riding, more wild and mountainy than the highlands of Scotland, and impassable:' nay, my landlord at *Eggleston*, some miles within *Stanemore*, knew nothing of the mountains upon mountains that are far beyond his house."

[1731, July.] "I gave the horses another feed of corn at *Bows*, at the *George*, kept by *Railton*, the Quaker (an excellent inn, and the master of it an instructive and entertaining orator)."

Life of John Buncke, Esq.,* 2 vols., London, 1756-66. 3 vols., London, 1825. Edition 1755-66, vol. i. pp. 99, 280, note; 329, note; vol. ii. p. 260. Edition 1825, vol. i. pp. 100, 285, note; vol. ii. p. 14, note; vol. iii. p. 141.

"From *Bowes*, advancing towards *Westmoreland*, we were respiteed from the sad scene of barrenness which we were obliged to pass, by some infant inclosures and attempts towards cultivation;—the climate, dreary vicinage of mountains, and inclement skies, seemed to deny industry her natural rewards.

"About two miles from *Bowes* is a singular curiosity, called *God's-bridge*, being a natural bridge of limestone rock, where, through a rude arch, sixteen feet in span, the river *Greta* precipitates its waters;—the way formed on the crown of this rock is about twenty feet wide, and the common carriage-road over the river.—After the *Greta* has passed this bridge, at a little distance it gains a

* *The Life of John Buncke, Esq.*, a sketch of the life of the author, Thomas Amory, was published in 1756-66, in 2 vols. 8vo. The periods at which he makes mention of *Bowes* and *John Railton*, the brother of the heroine of the ballad, being but shortly subsequent to events of such a striking and painful character, and likely to form a topic of village conversation, it is remarkable that no allusion should have been made to them by the author; and more especially so, as he records his impressions of the *George Inn* and its landlord.

Amory died Nov. 25th, 1788, aged 97. See *Gentleman's Magazine*, vol. lv. pp. 36, 187; vol. lviii. p. 1062; vol. lix. pp. 107, 322, 372; *European Magazine*, vol. xv. p. 22; *Leigh Hunt's A Book for a Corner*, p. 139; *Notes and Queries*, vol. x. p. 30.

subterraneous passage for near half a mile, and in a lineal direction breaks out again, through the cavities of the rocks. A few scanty meadows border the river, and cultivation seems to awake from ignorance over the adjoining lands, where the ploughshare begins to make the traces of industry on the skirts of the desert.

"As we proceeded, *Spittle** presented its solitary edifice to view; behind which *Stainmore* arises, whose heights feel the fury of both eastern and western storms;—a dreary prospect extended to the eye; the hills were clothed in heath, and all around a scene of barrenness and deformity;—the lower grounds were rent with torrents, which impetuously poured from the steeps in winter; and chasms, harrowed on the sides of hills, yawned with ragged rocks, or black and rotten earth.—Here and there scattered plots of grass variegated the prospect, where a few sheep found pasturage; and now and then a little rill was seen in the deep dell, which, as it flowed in disconsolate meanders, was tinged with the sable soil through which it passed.—No habitation for mankind appeared on either side, but all was wilderness and horrid waste, over which the wearied eye travelled with anxiety. * * *

"We approached Roy Cross,† which is said to be the boundary-

* At this place was an ancient hospital, called Rere-Cross Hospital, which was given to the Nunnery of Marrick before 1171, by Ralph, son of Ralph de Moulton, or by Conan, Earl of Richmond; and continued parcel of their possessions till the dissolution. It was granted, 7 Ed. VI. to William Buckton and Roger Marshall. See *Mon. Ang.* vol. i. p. 485; Camden, vol. iii. pp. 28, 96; Gale's *Appendix*, p. 86.

† A correspondent of the *Daily News*, the Vicar of Kirkleatham, thus addresses that paper:—"Two most ancient relics, called by the common name of Ree or Rere Cross, on the verge of Watling Street (the great Roman road), upon the summit of Stainmoor, seem deserving of what they have never yet obtained—the attention of the public; and I shall feel much obliged if you will kindly submit to your readers the following details respecting them:—

"Jeffery of Monmouth, historian in the reign of Henry I., says that Marius, who reigned over a part of Britain about A.D. 78, encountered a certain king of the Picts, who came from Scythia with a great fleet, and, arriving in a part called Albania, ravaged the country. A complete victory was obtained by Marius; for a monument of which he set up a stone in the province, afterwards called from him Westmarland.'—*JEFFERY'S British History*, p. 125.

"Matthew of Westminster confirms this account, stating that the Scythian king's name was Roderick, and that the stone was engraven with 'Marj Vlc-

stone dividing Yorkshire from Westmoreland. * * * * This Cross stands within the remains of a large entrenchment, defended by banks of earth ten paces wide, through which the present turn-pike-road now passes."—HUTCHINSON'S *Excursion to the Lakes in the years 1773 and 1774*.

toris' (some traces of which appeared to me yet remaining). Near this memorable spot William the Conqueror, and Malcolm, king of Scotland, drew up their forces for a desperate and decisive struggle on account of Edgar, claimant of the English throne. They wisely, however, came to terms of peace, and set up a stone in Stainmoor, as the boundary of the two kingdoms of Scotland and England. See Bodin's *History of the Church*, compared with Buchanan's and Spotiswode's *Histories of Scotland* [Hollinshed, London, 1808, 4to, vol. v. p. 290.] The former of these most ancient stones is still standing, but in a very ruined and mutilated state, kept in the socket by a few loose stones. The latter is prostrate, and about ten yards north of the other. There are on one side distinct traces of a human figure, the lines of which appear to have been inlaid with some metal. The stone is about four feet long. There is also a small conical aperture at the top, of three inches diameter, and about the same in depth; in this has probably been inserted some cross of costly metal. Surely two such relics, connected with the name of one of the finest counties in England, and with two important historical events, marking out also the ancient boundary of the two kingdoms, ought not to lie in utter neglect. The situation, too, is very peculiar, close by the old Roman encampment in Watling Street, and midway between the 'Hospitium' (now called the 'Spittle,' where are still to be found the bones of the Roman warriors) and 'Maiden Castle,' probably deriving its name from *Magnum Castellum*, evidently a fortress of great strength in its original state."—*Athenæum*, 1848, p. 43.

NOTE VII.

"When, lo! the death-bell smote her ear,"—Ver. xxii.

THE original intention of the Passing Bell is now nearly forgotten. It appears to have been, to announce to a neighbourhood, in which a particular individual lay sick, the period when the soul was, as it were, *passing* out of the body. That this was the original design of the Passing Bell, is implied in its very name. It is also fully confirmed by the light thrown on the subject by those who have studied the history of the usage.

"When any Christian bodie is *passing*, that the bell be tolled, and that the curate be speciallie called for to comforte the sicke person; and after the time of his passing, to ring no more but one short peale; and one before buriall, and another short peale after the buriall."*

As late as the middle of the seventeenth century, or somewhat later, the Passing Bell was tolled *before* the death of a parishioner. Since that period, however, a change has been made in this particular. The bell does not now sound till *after* the spirit has left its earthly tenement, though it is still entitled the *Passing* Bell.†

"And now his grief may be compared well
To one sore sick, that hears the passing bell."

SHAKESPEARE'S *Venus and Adonis*, line 702.

See also *Sonnet* 71, and *2d Part Henry IV.* act i. scene 1.

* *Advertisement for due order, &c.* in the 7th year of Queen Elizabeth.

† See *The Pourtract of Old Age*, by John Smith, M.D., 1676, 2d ed. p. 247; Fosbrooke's *Encyclopædia of Antiquities*; Brande's *Popular Antiquities*, vol. ii. pp. 128, 139, 140 [3 vols. ed. 1841-2]; Hone's *Every-Day Book*, vol. ii. p. 135; *Saturday Magazine*, vol. iii. p. 182, &c.; *Notes and Queries*, vol. viii. pp. 55, 130; *The Bell*, by the Rev. A. Gatty, M.A., 1848, p. 19; *Quarterly Review*, vol. xcv. p. 331.

"Those loving papers,
Thicken on you now, as prayers ascend
To heaven in troops at a good man's passing bell."

DONNE.

"Come, list and hark, the bell doth toll
For some but now departing soul."

THOMAS HEYWOOD.

"Even in the vesper's heavenly tone,
They seem'd to hear a dying groan,
And bade the passing knell to toll
For welfare of a parting soul."

SCOTT'S *Marmion*, canto ii. 33.

NOTE TO THE LETTER

FROM THE CURATE OF BOWES TO MR. COPPERTHWAITE.

THE Curate's letter must have been written prior to the year 1757, if Mr. John Copperthwaite, who died in that year, and was buried on the 17th February at Marrick, was the person to whom it was addressed. Mr. Taylor was appointed to the living in the year 1724. It was, therefore, very improbable that he would have used the expressions—"as to the affair mentioned in yours, it happened long before my time;" and "the then curate of Bowes." If he had been speaking of his immediate predecessor he would probably have used the words, "the late curate." The fact of the curate being obliged to consult his clerk and another person in the neighbourhood, leads to an obvious inference that the letter was written subsequently to the death of the widow Railton in 1741; after which time any information from the surviving members of the Railton family, who were very young at the period of Martha's death, would have been less satisfactory than that which older persons would be enabled to communicate. Mr. Cookson might have written the letter during the single year for which he held the living. It is more probable, however, that the letter was written by Mr. Bowman, who was the curate from 1750 to 1770. And this supposition derives material confirmation from the fact of Mr. Bowman being a native of either Cumberland or Westmoreland, and therefore not unlikely to have some acquaintance and correspondence with Mr. Copperthwaite, who, it is said, was a native of Kirkby Stephen, and was agent for the lead-mines in the parish of Marrick, under the lord of the manor. It appears, however, that in the middle of the seventeenth century there was a family at Marrick of the name of Copperthwaite.

BURIAL REGISTER.

Rodger Wrightson Jun^r and Martha Railton both of Bowes, Buried in one grave: He Died in a Fever, and upon tolling his passing Bell, she cry'd out My heart is broke, and in a Few hours Expir'd, purely thro Love March
aged about 20 years each. A 15th 17th 17th

The above is an exact copy of the original register.

The black marginal line round the register was made by the Rev. R. Wilson, who traced with ink the old registers, which had become very pale, and almost illegible.

The duplicate register in the Consistory Court of Richmond, sent in at the visitation, July 20th, 1715, is as follows:

"Roger Wriggleson Junr", and Martha Railton, both of Bowes, buried in one grave. He died in a Fever, and upon tolling his passing Bell, she cry'd out, my heart is Brake, and in a few hours expir'd, purely (as suppos'd) thro' Love, March 15th, aged about 20 years each 1711."

The whole of this duplicate register is evidently in the handwriting of the Rev. J. Pears.

BURIAL-PLACE

OF

ROGER WRIGHTSON AND MARTHA RAILTON.

"One grave contains this hapless faithful pair."—GRAINGER.

*"One mould with her, beneath one sod,
For ever he remains."*—TICKELL.

At the west end of the church the mortal remains of the two lovers were deposited, side by side. The solemn and affecting ceremony of their interment is said to have been attended by a great concourse of persons.



NORTH-EAST VIEW OF BOWES CHURCH.

In addition to the mourning kindred and friends of both lovers, the scholars of the Grammar School assisted in no trifling degree

to swell the procession of the adult population of this and one or two of the adjoining parishes. Tradition tells that when the corpses met at the foot of the steps leading up to the gate at the east entrance of the churchyard, the two processions formed a large and dense mass of people.

Mr. Richard Binks, of Stony Keld, as I have been informed by one of his descendants, took an active part at the funeral, and officiated as one of the mourners.



The praiseworthy purpose* so long entertained has been at length accomplished, by the erection of a plain and simple monument to point out the spot which tradition has hallowed.

* See Leigh Hunt's *London Journal*, 1835, Feb. 25, p. 52.

The monument was erected on Saturday, July 1st, 1848, and bears the following inscription :

*Rodger Wrightson Junr. and Martha Railton both of
Bowes, Buried in one grave: He Died in a fever, and
upon tolling his passing Bell, she cry'd out My heart is
broke, and in a Few hours Expired, purely thro' Love,
March 15, 17 $\frac{1}{4}$.*

Such is the brief and touching Record
contained in the parish Register of Burials.

It has been handed down
by unvarying tradition that the grave
was at the West end of the church
directly beneath the bells.

The sad history of these true and
faithful lovers forms the subject of
MALLET'S pathetic Ballad of
" EDWIN and EMMA."

APPENDIX.



CRITICAL NOTICES.

Edwin and Emma. 1s. Reprinted by A. Kincaid, for A. Millar, London.

"To a heart sensible to the distress of others, there is no species of suffering more affecting than that which flows from misfortunes in love. It is the most interesting passion of the human mind. It is the first and most natural affection of our youth, and arises in our hearts at a time when nature works in us without disguise. It raises an enthusiasm in the mind, and teaches us to hope for joys greater than fancy can paint. There are but few so unhappily formed as not to have felt the pain, or enjoyed the pleasure, arising from this passion. Wherever it appears in natural circumstances, we listen to its voice with sympathy; it calls forth all the tenderness of the soul.

There is just now published and sold by Messrs. Kincaid and Bell, an Elegy, under the title of '*Edwin and Emma*,' which I beg leave to recommend to your readers. The story of this unhappy pair is founded on truth. The account of the two lovers is beautiful and interesting. The characters, or rather the sketches of the other figures introduced, are finely hit. The progress of the loves, the circumstances of the distress, and the fatal close of the passion of this couple, is full of the most natural incidents, the most delicate images, and that sensibility of passion that unknowingly melts down the heart into the softest distress. I read this poem with feelings such as, I believe, the poet had when he wrote, and such as, if your readers feel, they will think themselves indebted to me for this recommendation of it. The profits of the publication are intended for a charitable purpose; and the purchasers will add to

the pleasure of an elegant entertainment, the merits of a charitable action. I hope there are few will grudge the acquisition of such enjoyment, at the small expense of a shilling."—*Edin. Cour.*

[The Curate's Letter is annexed.]—*Scots Magazine*, March 1760, vol. xxii. p. 163.

Edwin and Emma.

"This poem was published separately, with the following advertisement subjoined. [The Advertisement is here given.] It was however inserted, first in Hinton's *Universal Magazine*, and since in different newspapers both in England and Scotland. The piece certainly ought to be preserved; and its insertion in a collection needs be no hindrance to the compassionate reader's charity."

[Here follows the Poem with its motto prefixed.]

Scots Mag. vol. xxii. p. 202.

Edwin and Emma. 4to, 1s. Elegantly printed at Birmingham, by Baskerville, and sold by Millar in London.

"A pretty little poem, in imitation of the celebrated ballad entitled *William and Margaret*, and supposed to have come from the same ingenious hand; though certainly not altogether equal to the last-named piece:—an unfortunate amour is the subject of both. As the profits arising from the sale of *Edwin and Emma* are intended for a charitable use, we shall not anticipate the curiosity of our readers by any extracts, or farther account, except barely to add, that the story of the hapless pair is added, in prose, and averred to be matter of fact."—*Monthly Review*, 1760, vol. xxii. p. 514.

Edwin and Emma.

"The story of this little poem is affecting, and the execution masterly. We shall only add, that the profits arising from its sale are intended for a charitable purpose."—*Critical Review*, March, 1760, vol. ix. p. 244.

"The ballad of *Edwin and Emma* abounds with pathetic touches and pastoral simplicity, though perhaps not quite so affecting as

William and Margaret, an inimitable production of the same author."—*Critical Review*, vol. xiii. p. 355.

"*Edwin and Emma* is an imitation of *William and Margaret*, though certainly not altogether equal to it. An unfortunate amour is the subject of both. The story of the hapless pair is added in prose, and averred to be matter of fact. The father of *Edwin* is described in the following passage, by a simile immediately arising from the subject itself, which conveys a direct and unequivocal illustration, with a conciseness and expression truly admirable:

'The father too, a sordid man,
Who love nor pity knew,
Was all unfeeling as the clod
From whence his riches grew.'

DR. ANDERSON, *British Poets*, vol. ix. p. 678, A.D. 1794.

"The subject of Mallet's fine poem, *Edwin and Emma*, being absolutely rural in itself, and occurring at the hamlet of Bowes, in Yorkshire, might have seduced the poet from the *beau ideal* which he had pictured to himself, into something more immediately allied to common life. But Mallet was not a man to neglect what was esteemed fashionable; and poor Martha Railton and her lover Wrightson were enveloped in the elegant but tinsel frippery appertaining to *Edwin and Emma*;* for the similes, reflections, and sug-

* The names, *Edwin* and *Emma*, have descended to us from Saxon times:

Edwin, king of Northumbria, from 617 to 663.

Edwin, commonly called Edwy, son of Edmund the Elder, succeeded Edred at the age of sixteen, A.D. 955. *Edwin* died A.D. 969.

In A.D. 1002, Ethelred married *Emma*, daughter of Richard I., the third Duke of Normandy, who for her beauty was surnamed "the Pearl of Normandy." In A.D. 1016 *Emma* married Canute. She died A.D. 1052.

"That *Emma* was amongst the most remarkable personages of her period will be allowed by all, and her influence on the country over which she reigned renders her biography one of the most interesting of any of the British queens. The name of Queen *Emma* has been kept alive by tradition, and has more than once adorned a tale."—*Queens of England*, by Mrs. M. Hall, vol. ii. p. 336.

Of the names *Edwin* and *Emma* one at least occurs in the following works:

Henry and Emma, by Prior.

gestions of the poet are, in fact, too intrusive and too well said to suffer the reader to feel the full taste of the tragic tale. The verses are, doubtless, beautiful; but I must own the simple prose of the Curate's letter, who gives the narrative of the tale as it really happened, has to me a tone of serious veracity more affecting than the ornaments of Mallet's fiction."—SIR WALTER SCOTT, *Essay on Imitations of the Ancient Ballad*,—*Poetical Works*, vol. iv. p. 27, ed. 1833, 12 vols.

Edwin, a Tragedy, by G. Jeffreys, 1724.

Edwin is a character in *A Fairy Tale in the Ancient English Style*, by Parnell. In the Masque of *Alfred*, 1740, *Emma* is one of the characters. In the Masque of *Alfred*, 1751, *Edwin* and *Emma* are both characters.

Emma, a Pastoral. *Scots Mag.* vol. vi. p. 323, 1744.

Edwin is one of the characters in Mason's *Elfrida*, 1752.

Edwin and Angelina, by Goldsmith, 1764.

An Evening Address to a Nightingale, by C. Shaw. *Southey's Later Poets*, vol. iii. p. 1.

Edwin and Ethelinde. *Scots Mag.* vol. xxix. p. 433, 1767; *Evans's Ballads*, vol. ii. p. 222, 1784.

Beattie's Minstrel, 1771.

Harold and Emma, a Song, sung by Miss Linley. *London Magazine*, vol. xlii. p. 201, 1773.

Emma, or the Unfortunate Attachment, a Sentimental Novel, 3 vols. 12mo, *London Magazine*, xlii. p. 249, 1773.

Emma Corbet, or The Miseries of Civil War, 3 vols. 1780.

The Prophecy of Queen Emma, by Mickle, 1782. In this poem the hero is *Edwin*.

Almon and Emma. *European Magazine*, vol. iv. p. 313, 1783.

Edwin and Eltruda, a Legendary Tale, by H. M. Williams. *Evans's Ballads*, vol. iv. p. 65, 1784.

The Cave of Morar. *Evans's Ballads*, vol. iv. p. 22, 1784.

The Triumph of Death. *Evans's Ballads*, vol. iv. p. 217, 1784.

Edwin, the Banished Prince, a Tragedy, by Douglas, 1784.

Poems addressed to Emma. *European Magazine*, vol. ix. pp. 50, 51, 1786.

The Ghost of Edwin, a Song. *European Magazine*, vol. ix. p. 289, 1786.

Edwin and Ethelind. *European Magazine*, vol. xiv. 375; vol. xv. p. 328, 1788.

Edwin and Anna, a Poem. *European Magazine*, vol. xxxvi. p. 44, 1799.

Edwin and Lucy, a Ballad. *Poetical Register*, p. 312, for 1804.

Alfred and Emma, a Play, 1806.

Edwin and Amelia, by H. I. *Poetical Register*, p. 92, for 1808-9.

Emma, a Novel, by Miss Austen, 1816.

Edwin is one of the dramatis personæ of *Alfred the Great*, by J. S. Knowles, 1831.

Edwin the Fair, an Historical Drama, by H. Taylor, 1842. In this play *Emma* is one of the dramatis personæ.

Emma, or Recollections of a Friend, by M. A. B. 1850.

"Mallet was a poet of small merit; but every one has read his *Edwin and Emma*, and no one ever forgot it."—WILLIAM HAZLITT, *Select Poets of Great Britain*, London, 1825.

Mallet's "Edwin and Emma."

"This touching ballad, the author of which had a genuine faculty for that sort of writing, far superior to what he probably thought his superior compositions, has been somewhat neutralised in its effect by its trite repetition from the pages of Enfield's *Speaker*; though to complain of such results from those publications would be doing them great injustice, since you cannot at once make a good thing common, and yet expect it to retain, among its other beneficial consequences, a perpetual novelty. But grown people, when their attention is freshly excited, may read well-known productions with a new relish; and in this hope we have repeated the story on which it is founded.

"Mallet's account of the heroine's death is not so affecting as the real circumstance—her suddenly screaming out, at hearing the death-bell of her lover, 'that her heart was burst;' but it is not wanting in pathos, especially the first line; and there is a vein of natural elegance throughout the poem." * * * LEIGH HUNT.

"The ballads *Edwin and Emma* and *William and Margaret*—both the records of actual occurrences—have done more to preserve the memory of Mallet than all the rest of his productions. They are of exceeding interest,—an interest enhanced by their simplicity; and have been always classed among the happiest specimens of

English verse. It would be difficult to find any compositions of the kind that have obtained a wider, or sustained a more enduring popularity."—S. C. HALL, *Memoir of David Mallet*,—*Book of Gems*, 1837, p. 106.

PARALLEL PASSAGES AND IMITATIONS.

1000

1000

1000

1000

PARALLEL PASSAGES.

EDWIN AND EMMA.

I.

"She, with her widow'd mother, feeble, old,
And poor, lived in a cottage, far retired
Among the windings of a woody vale ;"

Thomson: *Autumn*, line 181.

"Far in the winding vale retired,
This peerless bud I found ;
And shadowing rocks and woods conspired
To fence her beauties round."

Shenstone: *Nancy of the Vale*, verse 9.

III.

" a rising blush
His love-lorn guest betray'd :
Surprised he sees new beauties rise,
Swift mantling to the view ;
Like colours o'er the morning skies,
As bright, as transient too."

Goldsmith: *Hermit*, verses 21, 22.

V.

"Scarcely she knew that she was great, or fair,"

Dryden: *Eleonora*.

"Thoughtless of beauty, she was beauty's self,"

Thomson: *Autumn*, line 207.

"And still to her charms she alone is a stranger."

Burns: *Young Jessie*.

VI.

"The pride of swains

Palemon was,"

Thomson: *Autumn*, line 217.

VII.

"They loved : but such their guileless passion was,
As in the dawn of time informed the heart
Of innocence, and undissembling truth.
'Twas friendship heighten'd by the mutual wish,
The enchanting hope, and sympathetic glow,
Beam'd from the mutual eye."

Thomson: *Summer*, line 1177.

IX.

See Ovid's *Metamorphoses*, ii. 775; Spenser's *Fuery Queen*, book i. canto iv. stanza 30; book v. canto xii. stanza 31.

XIV.

"Nor quits his deep retirement, till the moon
Peeps through the chambers of the fleecy east,
Enlighten'd by degrees, and in her train
Leads on the gentle hours ; then forth he walks,
Beneath the trembling languish of her beam,
With softened soul,"

Thomson: *Spring*, line 1084.

XVI.

"Fatigabat alieni jam imperii Deos."

Tacitus: *Hist.* i. 29.

"Cum votis sibi quisque te fatiget."

Martial: *Ep.* 60.

XVII.

"Yet might sweet mercy find a place,"

Shenstone: *Jemmy Dawson*, verse 2.

XXII.

"The village death-bell smote my ear;"

Mickle: *Cummar Hall*, verse 21.

XXIV.

"Fair Ulla saw the woful shade;
Her heart struck at her side,
And burst—low bow'd her listless head,
And down she sunk, and died."

Mickle: *The Sorceress*, verse 50.

IMITATIONS
OF
EDWIN AND EMMA.

From "The Death of Earl Oswald."

Far shelter'd in a woody vale,
Close by a babbling flood,
For heav'nly contemplation meet,
A lonely cottage stood.
* * *

5.

Such beauteous bloom as crowns the May,
When vernal mornings break,
Suffusing spread its orient blush,
To tinge her damask cheek.

6.

Long had the neighb'ring hamlets rung
With praises of the fair ;
Her charms had fill'd each swain with love,
Each maiden with despair.
* * *

8.

The maid, in whom the Graces vied,
The lily and the rose ;
And from whose mind benignly bright
Shone forth serene repose.
* * *

14.

But sure a virgin's sigh's too dear,
When bliss in love was woe ;
Too dear the ecstatic joy is bought,
When fortune proves a foe.
* * *

Evans's *Old Ballads*, vol. III. p. 303, no. 51 (ed. 1784).
vol. IV. p. 333, no. 51 (ed. 1810).

The Death of Earl Oswald I have not met with elsewhere than in Evans's *Old Ballads*, of which work the first edition, in 2 vols., appeared in 1777, and the second edition, in 4 vols., in 1784.

It has been asserted* that Mickle was the author of some dozen and a half of the sweetest ballads in this collection. The truth of this assertion, though questioned,† has on inquiry been fully confirmed.

In Pearch's collection of poetry, which was formed by Mickle, his ballad of *Hengist and May* was inserted under his own name. (ed. 1775.)

In 1782 the *Prophecy of Queen Emma* was published by Mickle, with an ironical preface, containing an account of its pretended author and discovery. This ballad was again published in Evans's *Old Ballads*, ed. 1784, vol. iii. p. 297, no. 50, and ed. 1810, vol. iv. p. 327, no. 50; and is in both editions attributed to Mickle. It is now found in Mickle's collected poems.

The Sorceress, or Wolfwold and Ulla, appears in the several editions of Mickle's poems.

The ballad of *Cumnor Hall*, first printed in Evans's collection (ed. 1784, vol. iv. p. 130, no. 9, ed. 1810, vol. iv. p. 94, no. 19), without Mickle's name, is not found in any edition of his poems; yet it was believed by Sir W. Scott‡ that he was the author of it.

Of these five ballads, three are in the same metre as Mallet's *William and Margaret* and *Edwin and Emma*, with a slight variation as regards two of them. The numerous points of resemblance, moreover, in sentiment and expression which occur in these ballads, and in the two ballads of Mallet, afford such internal evidence as hardly to admit of its being questioned that Mickle was the sole author of them.

* *Gentleman's Magazine*, vol. lxi. pp. 402, 628; *Quarterly Review*, vol. lli. p. 486.
Allan Cunningham's *Songs of Scotland*, vol. i. p. 226.

† *Gentleman's Magazine*, vol. lxi. pp. 504, 801.

‡ Scott's *Poetical Works*, ed. 1838, 12 vols. vol. i. pp. 68, 69.

From "The Fate of Amy."

1.

Beneath a sheltering wood's warm side,
 Where many a tree expands
 Its branches o'er the neighbouring brook,
 A ruined cottage stands :

* * * *

7.

There once a mother's only joy,
 A daughter, lovely, fair,
 As ever bloomed beneath the sun,
 Was nurs'd and cherish'd there.

8.

The cottage then was known around ;
 The neighbouring village swains
 Would often wander by to view
 That charmer of the plains.

9.

Where softest blush of roses wild,
 And hawthorn's fairest blow,
 But meanly serve to paint her cheek,
 And bosom's rival snow ;

* * * *

11.

Sweet Innocence ! the beauty's thine
 That every bosom warms :
 Fair as she was, she lived alone
 A stranger to her charms.

12.

Unmov'd the praise of swains she heard,
 Nor proud at their despair ;
 But thought they scoff'd her when they prais'd ;
 And knew not she was fair.

* * * *

39.

Lost was that sweet simplicity ;
Her eye's bright lustre fled ;
And o'er her cheeks, where roses bloom'd,
A sickly paleness spread.

40.

So fades the flower before its time,
Where canker-worms assail ;
So droops the bud upon its stem,
Beneath the sickly gale.

Clare's *Poems*, 1830, p. 16.

John Clare,* the humble poet of rural life, has shown, by a delicate imitation in the above poem, written at a very early age, his appreciation of *Edwin and Emma*.

* A writer in the *Quarterly Review* (vol. xxiii. p. 168) remarks "that some of the ballad stanzas of Clare rival the native simplicity of Tickell or Mallet."



EDITIONS OF EDWIN AND EMMA.

[Original Title-page.]

E D W I N,

AND

E M M A.



BIRMINGHAM:

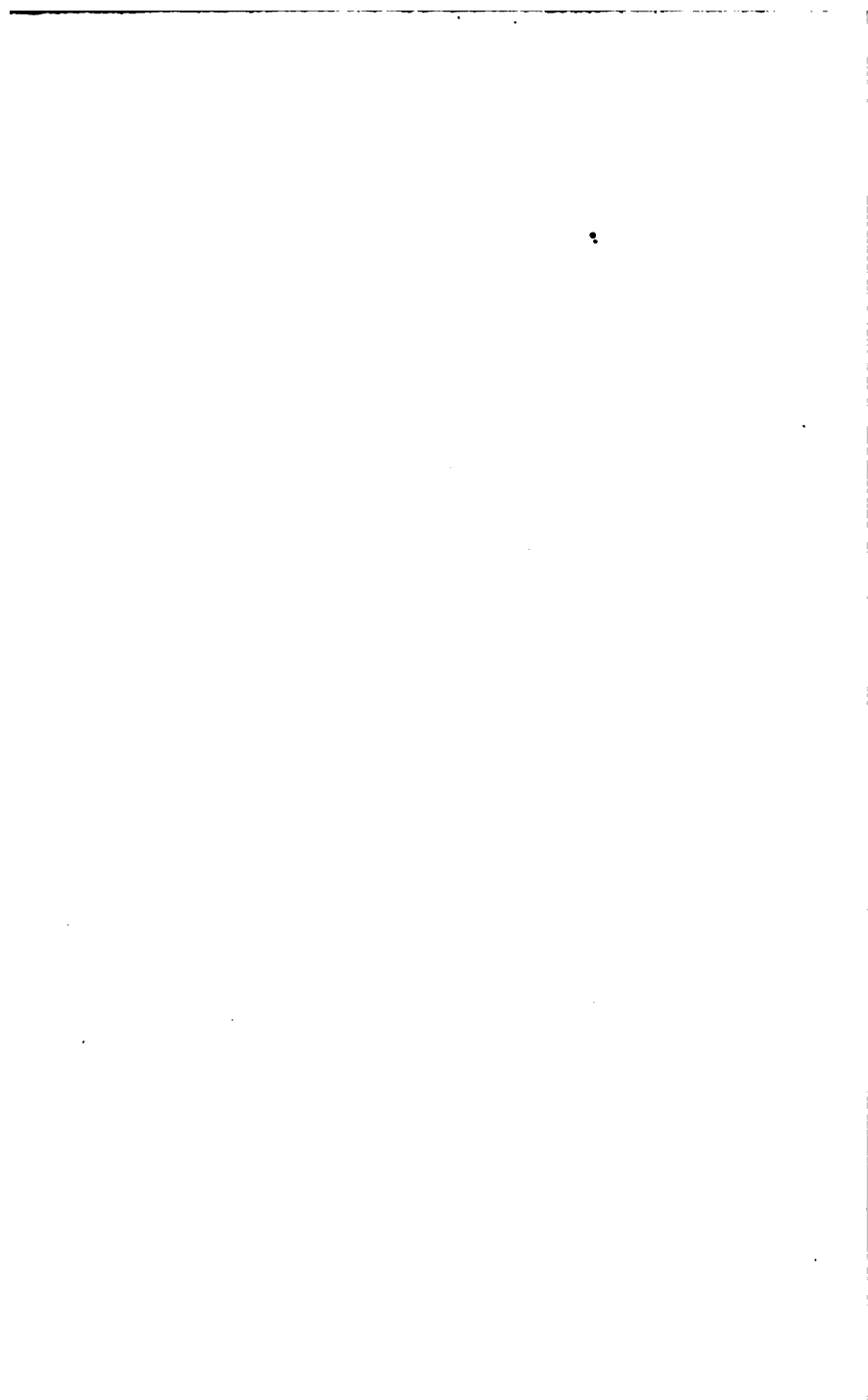
Printed by *JOHN BASKERVILLE*,
for A. MILLAR in the *Strand*.

MDCCLX.

The following are the readings in the above edition :

Line 12: " When May's sweet mornings break."

Line 22: " A soul that knew no art."



E D W I N

AND

E M M A.

A POEM.

By MR. MALLET.

Fortis ut mors est Amor; aque multe non possunt extinguere hunc Amorem,
ne flumina quidem inundarent eum.

L O N D O N :

PRINTED FOR TAYLOR, IN HOLBORN, NEAR CHANCERY LANE.

M.DCC.LXXVI.

Price 1s.

A copy of this edition is in the British Museum (Pamphlets, King's Library, 161, l. 82.)

The frontispiece represents the visit of Martha. Rodger is on his deathbed. His father, mother, and sister Hannah, are present. At page 8 is a scroll, containing the words, "*mors et vita*:" under which is a fanciful device of two hearts pierced by a dart and a torch.

POSTSCRIPT.

——— tædæ quoque jure cotissent,
Sed vetuere patres, quod non potuere vetare.
Ex æquo captis ardebant mentibus ambo.—*Ovid. Met. l. 4. v. 60.*

IN the summer of the year 1806, as I had occasion to travel from Ambleside, in Westmoreland, to York, I chose the road across that extensive and cheerless waste called Stanemore (the name of which had been impressed on my memory very early in life by the perusal of the foregoing beautiful poem), in order to place myself on the scene of the melancholy and interesting event which it describes. I felt curious to collect what information I could of the unadorned story which tradition might still have preserved. My researches were not altogether in vain. I made drawings, too, of most of the places alluded to in the poem, or intimately connected with it. This I did with no other motive than to preserve and cherish in my own mind, the feelings and reflections which at that time occurred to me. Since my return to town I have been advised to etch and publish them,* with a persuasion that they would illustrate and add some portion of that lively interest to the poem which the scene of such an event never fails to excite.†

It is to be regretted that the Curate of Bowes, in the preceding letter, has not given a more circumstantial account, which his resi-

* To this advice I was the more inclined to accede, in consequence of an opportunity presenting itself of my procuring 100 copies of the original edition (now very scarce), which may justly be considered as a specimen of the most beautiful typography of the time.

† *Movemur enim, nescio quo pacto (says Cicero) locis ipsis in quibus eorum quos admiramur adsunt vestigia.*

dence on the spot, and living so near the time of the event, enabled him to have done. The following is a faithful transcription of the register to which he alludes:—

“Roger Wrightson, jun. and Martha Railton, both of Bowes, buried in one grave; he died in a fever; and upon hearing his passing bell, she cried out, My heart is broke, and in a few hours expired (supposed) thro’ love, March 15th, 1714, (aged about 20 years each.)”

The words between the parenthesis are interlined.—The wife of the present parish clerk knew the sister of Martha very well, and has often heard her mention them.—The spot where they lived is well known; but no vestige of their habitation remains. On the site of Wrightson’s house (whose parents were Quakers) now stands the residence of one of the schoolmasters.—It is remarkable that both families have left the neighbourhood, not the most distant relative of either now remaining there.—On the grave of the lovers is laid a square stone, which had been the base of a small cross formerly standing in the church-yard, and removed to where it now lies by the people of the place, in commemoration of their untimely fate. The rudeness and frailty of this memorial has been amply compensated by the poet, who has reared them a monument more durable than brass, and which will perish only with the English language.

This edition contains five plates, and the above Postscript by the Editor. In some copies the plates are coloured. I had met with a copy of Baskerville’s edition; but I had never seen or heard of Mr. Arnald’s until 1838, when, in answer to some inquiries which I had made, I found it mentioned in a communication to the *Gentleman’s Magazine*, vol. ix. n.s. p. 250.* After making fruitless attempts to procure a copy, I wrote to the veteran artist himself, and received from him the following letter:

* See *Gentleman’s Magazine* for 1838, Jan., Minor Corr. F.; also for Feb. and March, Letter signed E. I. C.

SIR,

2 Weston Street, Pentonville.

I have been favoured by a communication from you relative to the poem of *Edwin and Emma*. It has roused in my mind a feeling long dormant on the subject of that beautiful poem. In the year 1806 I passed thro' Bowes, and felt very much interested in being on the spot where the circumstance occurred; and being by profession an artist, I drew every local matter which had any thing to do with it. My publication of it in the year 1810 was in consequence of meeting with 100 copies of the poem, printed by Baskerville in 1760, which I published with my own local illustrations and remarks, with all the information I could collect on the subject; and it was published at a guinea. Longman and Rees were the publishers; but I am sure they have none of them. I know but of two copies, one of them, perhaps, might be parted with, but the person would not take less than two guineas.*

I am, Sir, your most obedient servant,

1 Nov. 1838.

G. ARNALD.†

* A few months after the receipt of this letter, Mr. Setchell, bookseller, of King Street, Covent Garden, procured me a copy.

† George Arnald, A.R.A., died A.D. 1841, Nov. 21, aged 79. In the Catalogue of the British Institution for 1812, and subsequently, Mr. Arnald is styled "Landscape Painter to H.R.H. the Duke of Gloucester."

Subjoined are facsimiles of the inscription in a copy presented to the printer, and of Mr. Arnald's autograph in the above letter.

J. McCrery Esqr
From the Editor

G. Arnald

Of the Curate's Letter and the Burial Register I have already spoken. The Parish Clerk and his wife I myself knew very well. Isabella (better known as Bella) Sayer, the Clerk's wife,* was, in early life, servant to John Railton, at the *George Inn*.

Mr. Arnald is in error in stating that the Wrightsons were Quakers. As regards the square stone, which is the subject of one of the illustrations in his edition, there has been no trace of it in my recollection, and I cannot ascertain that such a stone ever existed.

COLLECTIONS OF POETRY

In which *Edwin and Emma* has been printed.

- Mendez's Collection of Poems, 1767, p. 92.
 Pearch's Collection of Poems, edition 1775.
 Enfield's Speaker.
 Aikin's Songs, 1770, p. 82; 1810, p. 73.
 Love Tales and Elegies, London, 1775, p. 112.
 Modern Poems, A. Foulis, Glasgow, 1776, p. 163.
 Bell's British Poets, 1777-82, vol. lxxiii.-iv. p. 159.
 The Lady's Poetical Magazine; or, Beauties of British Poets, 4 vols. London, 1781, vol. ii. p. 134.
 Poetical Pieces of eminent English Poets, by Retzer, 6 vols. Vienna, 1783-6, vol. vi. p. 155.
 Evans' Old Ballads, edition 1784, vol. ii. p. 237.
 Ritson's Caledonian Muse, printed in 1785, published in 1810, p. 146.
 The Cabinet of Genius, London, 1787.
 Johnson's English Poets, 75 vols. 1790, vol. lxxiii. p. 171.
 Anderson's British Poets, 1792-3-4, vol. ix. p. 716.
 Cooke's Select British Poets, 1794-5-6.
 Sharpe's British Poets, by Thomas Park, Esq. F.S.A.
 Mavor's Classical Poetry, 1807, p. 397.
 Cabinet of Poetry, 6 vols. London, 1808, vol. iv. p. 189.
 Muses' Bower, 4 vols. London, 1809, vol. ii. p. 150.
 Chalmer's English Poets, 1810, vol. xiv. p. 43.
 Tomkins' Poems, 1847, p. 32.
 Whittingham's British Poets, 1822, vol. xlviii.
 The Works of the British Poets, edited by E. Sanford, New York, 1822, vol. xxvi. p. 286.

* See p. 181.

- Gems of British Poesy, London, 1824.
Hazlitt's Select Poets of Great Britain, 1825, p. 430.
Poems, selected from the Works of approved Authors, Dublin, 1825.
Leigh Hunt's London Journal, 1835, Feb. 25, p. 52.
Specimens of English Poetry, London, 1837.
Book of Gems, 1837, p. 108.
The Book of the Poets, from Chaucer to Beattie, London, 1842,
p. 285.
Cyclopædia of English Literature, edited by R. Chambers, 1844,
vol. ii. p. 42.
Selections from the English Poets from Spenser to Beattie, London,
1846, p. 265.
Florilegium Poeticum Anglicanum, 1852, p. 20.
Specimens of English Poetry for the use of Charterhouse School,
1855, p. 11.
-

["Enthusiast fancy leans
On the attendant legend of the scenes."
KISSIE WHITE.]

THE PATTERN OF TRUE LOVE;

OR, BOWES TRAGEDY :

Being a true relation of the life and death of Roger Wrightson and Martha Railton, of the town of Bowes, in the county of Yorkshire; showing how the young man fell sick on Shrove-Tuesday, the 27th of February last,* and died the 18th of March following: Wherein is set forth the hard usage which the young woman met with during the time of his sickness; and upon hearing the first toll of the passing bell, she fainted away; but by the shrieks and cries of her mother and a young woman, was call'd back again, and in amazing condition continued about 12 hours, and then died: Also the weeping lamentation made by both friends at the grave, where she was first laid and then he, being a fit pattern for all young men and women to prove constant in love, with a word of advice to all hard-hearted parents, not to cross their children in love.

N.B.—He was observed to say three times (just before he died), *Martha, Martha, come away.*

Love is stronger than Life.

A PATTERN OF TRUE LOVE, &c.

ROGER WRIGHTSON, son to Roger Wrightson, at the sign of the King's Head, in Bowes (near Barnard Castle), in Yorkshire, courted Widow Railton's daughter, at the sign of the George, in the same town, and has done more than a year. On Shrove Tuesday last he fell sick, and languished till Sunday next but one following, and then died. Poor Martha Railton (for that was the maid's name whom he courted), tho' privately, took heavy on all that time, and only had declared to her sister and another that if he died she could not live. An honest friend is unworthily blam'd for doing what I would have done myself, had I known it; for Martha Railton begged of him to go and see young Roger, and tell him she would

* There is a slight error here. Shrove-Tuesday, 1714-15, was on the 1st March. The day intended was probably Tuesday, twelve days being mentioned as the duration of the young man's illness. Easter Day, 1715, fell on the 17th April.

gladly come and see him if he thought fit (knowing all his father's family was against her). Roger answer'd, Nay, nay, T—my, our folks will be mad; but tell her I hope I shall recover.

Well, the poor lass almost dead in sorrow, first sent an orange, but Roger's mother sent it back; yet about three days before his death, Martha went: his mother was so civil as to leave her by his bed-side, and ordered her daughter Hannah to come away, but she would not. Poor Martha wanted only to speak three words to him, and altho' she stay'd two hours, yet Hannah would not let her have an opportunity, and so in a sorrowful manner she left him.

Her book was her constant work, Friday, Saturday, and Sunday; and she would often say to herself, Oh you Hannah! if he dies, my heart will burst. So on the same Sunday sennight, at 5 o'clock in the afternoon, the bell was toll'd for him; and upon hearing the first toll, Martha laid by her book, got her mother in her arms, with, Oh! dear mother, he's dead, I cannot live! About three minutes after, Thomas Petty* went in and desired her to be more easy; her answer was, Nay, nay, now my heart is burst: and so in mournful cries and prayers, was fainter and fainter for about three hours, and seemed to breathe her last, but her mother and another girl of the town shriek'd aloud, and so called her back again, as they term it, and in amazed manner, distorted with convulsion fits (just as it is described in Dr. Taylor's Holy Living and Dying), stayed her spirit 10 or 12 hours longer, and then died.

At last things was brought to this issue, to be both buried in one grave, and the corpses met at the church-gate, but Hannah objected against their being buried together, as also she did at her being laid first in the grave, but was answered, that a bride was to go first to bed: she being asked why she would be so proud and inhuman, answered, that the said Martha might have taken fairer on, or have been hanged. But oh! the loud mourning of friends on both sides, at the corpses meeting, and more at the grave; wherein first she was decently laid, and then he.

* The friend, as it should seem, who carried the message as before related.
[Note by Ritson.]

BOWES TRAGEDY,

Being a true relation of the lives and characters of ROGER WRIGHTSON and
MARTHA RAILTON, of the town of Bowes, in the county of York, who
died for the love of each other in March last.

Tune of Queen Dido.

GOOD Christian people pray attend
To what I do in sorrow sing ;
My bleeding heart is like to rend,
At the sad tidings which I bring,
Of a young couple, whom cruel fate
Designed to be unfortunate.

Let Carthage queen be now no more
The subject of your mournful song ;
Nor such odd tales which heretofore
Did so amuse the teeming throng ;
Since the sad story which I'll tell
All other tragedies excel.

Yorkshire, the ancient town of Bowes,
Of late did Roger Wrightson dwell ;
He courted Martha Railton, who
In virtuous works did most excel ;
Yet Roger's friends would not agree
That he to her should married be.

Their love continued one whole year,
Full sore against their parents' will ;
But when he found them so severe,
His royal heart began to chill ;
And last Shrove Tuesday took his bed,
With grief and woe encompassed.

Thus he continued twelve days space,
In anguish and in grief of mind ;
And no sweet rest in any case
This ardent lover's heart could find ;
But languish'd in a train of grief,
Which pierc'd his heart beyond relief.

Martha with anxious thoughts possess,
 A private message to him sent,
 Acquainting him she could not rest
 Until she had seen her loving friend :
 His answer was, " Nay, nay, my dear,
 " Our folks will angry be, I fear."

Full fraught with grief, she took no rest,
 But spent her time in pain and fear,
 Until few days before his death,
 She sent an orange to her dear ;
 But 's cruel mother in disdain,
 Did send the orange back again.

Three days before her lover died,
 Poor Martha, with a bleeding heart,
 To see her dying lover hied,
 In hopes to ease him of his smart ;
 Where she's conducted to the bed
 On which this faithful young man laid :

Where she with doleful cries beheld
 Her fainting lover in despair ;
 Which did her heart with sorrow fill :—
 Small was the comfort she had there,
 Tho 's mother shew'd her great respect,
 His sister did her much reject.

She staid two hours with her dear,
 In hopes for to declare her mind ;
 But Hannah Wrightson stood so near,
 No time to do it she could find :
 So that being almost dead with grief,
 Away she went without relief.

Tears from her eyes did flow amain,
 And she full oft would sighing say,
 " My constant love, alas ! is slain,
 " And to pale death become a prey :
 " Oh ! Hannah, Hannah, thou art base ;
 " Thy pride will turn to foul disgrace."

She spent her time in godly prayers,
 And quiet rest from her did fly ;
 She to her friends full oft declares,
 She could not live if he did die :

Thus she continued till the bell
Began to sound his fatal knell.

And when she heard the dismal sound,
Her godly book she cast away,
With bitter cries would pierce the ground ;
Her fainting heart began to decay :
She to her pensive mother said,
" I cannot live now he is dead."

Then after three short minutes space,
As she in sorrow groaning lay ;
A gentleman* did her embrace,
And mildly unto her did say,
" Dear melting soul, be not so sad,
" But let your passion be allay'd."

Her answer was, " My heart is burst,
" My span of life is near an end ;
" My love from me by death is for'd,
" My grief no soul can comprehend."
Then her poor soul did soon wax faint,
When she had ended her complaint.

For three hours space as in a trance
This broken-hearted creature lay,
Her mother wailing her mischance,
To pacify her did essay :
But all in vain, for strength being past,
She seemingly did breathe her last.

Her mother thinking she was dead,
Began to shriek and cry amain ;
And heavy lamentations made,
Which called her spirit back again ;
To be an object of hard fate,
And give to grief a longer date.

Distorted with convulsions, she
In dreadful manner gasping lay,
Of twelve long hours no moment free,
Her bitter groans did all dismay :
Then her poor heart being sadly broke,
Submitted to the fatal stroke.

* This gentleman was Mr. Thomas Petty. See the Preface. [Note by Ritson.]

When things was to this issue brought,
Both in one grave was to be laid :
But flinty hearted Hannah thought,
By stubborn means for to persuade
Their friends and neighbours from the same,
For which she surely was to blame.

And being ask'd the reason why
Such base objections she did make ;
She answered thus scornfully,
In words not fit for Billingsgate :
"She might have taken fairer on,
"Or else be hanged." Oh ! heart of stone :—

What hell-born fury had possess
Thy vile inhuman spirit thus !
What swelling rage was in thy breast,
That could occasion this disgust !
And make thee shew such spleen and rage,
Which life can't cure, nor death assuage.

Sure some of Satan's minor imps
Ordained was to be thy guide ;
To act the part of sordid pimps,
And fill thy heart with haughty pride ;
But take this caveat once for all,
Such dev'lish pride must have a fall.

And when to church the corpse was brought,
And both of them met at the gate ;
What mournful tears by friends was shed,
When that, alas ! it was too late :
When they in silent grave was laid,
Instead of pleasing marriage bed.

You parents all both far and near,
By this sad story warning take ;
Nor to your children be severe,
When they their choice in love do make ;
Let not the love of cursed gold
True lovers from their loves withhold.

It is uncertain who was the writer of the Ballad of "The Bowes Tragedy." The short account in prose and the Ballad were pro-

bably written by the same person; and the longer prose version, which seems adapted from the Ballad, might be written by some other person subsequently. The authorship of the Ballad has been assigned by common tradition to a Bowes schoolmaster; as also to Thomas Petty, who, it is said, came a stranger to Bowes, and was a person of independent means, and of education and habits superior to those of an ordinary villager. He was churchwarden in 1725. A tombstone to the memory of himself and other members of his family stands on the south-east side of the church, not far from the porch.

The Petty family, it is said, resided near the Castle, not far from what is now called Castle Cottage, formerly Cansey House.

Petty Pedigree.*

Anne Alderson. Buried January 9th, 1718. = Thomas Petty; married July 16th, 1711; = Sarah Fryer, of Bowes, Nov. 26th, 1719.
buried May 15th, 1729.

<p>Edward Petty, son of Thomas Petty of Bowes; baptised June 6th, 1712.</p>	<p>Hannah Newby; buried June 16th, 1761. aged 68 years.</p>	<p>John Petty;† baptised = Margaret Coates, March 4th, 1715-16; married, 1st, April 24th, 1748; 2ndly, January 26th, 1781, 2 by license; buried June 16th, 1797, aged 68 years.</p>	<p>Jane Petty, = James Metcalf. daughter of Thomas Petty, of Bowes; baptised Sept. 18th, 1720; married Oct. 23d, 1739.</p>
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Mary = James Sayer.

* Bowes Parish Register.

† Grinton Parish Register.

‡ John Petty was Churchwarden in 1763, 1764, 1765, 1766, 1767, 1769, 1780, 1781, 1782.

§ Donaldunda Parish Register.

BOWES LOVE;
OR, LOVE IN ITS STATE OF PURITY.

In days of yore, when innocence prevail'd,
Love's tender passion was the ruling power,
With which the swain the gentle maid assail'd,
Tho' virtuous, yielding in some lonely bower.

The eloquence of heart inspir'd his tongue,
In nature's language all his thoughts express'd,
She blush'd consent, on all his accents hung,
And welcom'd the destroyer of her rest.

But who could think in Bowes, where feelings fine
Scarce brush'd the brutal passions from the mind,
Sweet love array'd in virtue's robe should shine,
And in a rustic's breast a shelter find?

But yet in memory's time two lovers true,
With nature's purest, finest passion fired,
Each still to each the sacred fondness due
At love's bright altar paid, and then expired.

Fair was the maid, still fairer was her heart,
Who found the way the rural swain to move,
Whose winning eyes discharg'd the pointed dart
That fix'd in Roger's breast the wound of love.

Pure was his passion, his intentions pure;
But ah! his parents, with unfeeling soul,
Consent denied, entic'd by lucre's lure,
And gave him to a sister's mean control.

Her mind, true semblance of her outward form,
Knew no fine passion of the tender kind;
Her face betray'd base envy's bitter storm,
Rankling and feasting on her wayward mind.

Few were the words her feeling brother spoke,
 Distemper shew'd how ill he brook'd his grief,
 Life's finest chords in one short moment broke,
 And gave what friends denied, a long relief.

As life's tide ebb'd, he call'd on Martha's name,
 His ghost, thrice beck'ning, told her haste away ;
 She heard, obey'd, her fondness still the same,
 And in the cold grave mingled was their clay.

This was the subject Mallet's muse unloos'd
 To draw his Edwin's Emma's fairy tale,*
 In fiction's ink his lyric pen infus'd ;
 Wrote visionary stories of the vale.

Here, too, creative Hutchinson essay'd,
 In past'ral bombast to enchant the mind ;
 But ah ! his *Cottage*† vanity portray'd
 Falls at the blast of keen discernment's wind.—

May thou, fair maid, who bade my muse unfold
 Her latent powers, and sing the tale of Bowes,
 Ne'er be attracted by the charms of gold
 At Hymen's shrine to dedicate thy vows.

But oh ! whene'er thou joinest faithful hands
 With some deserving youth, may every power
 Attendant wait to tie the marriage bands,
 And smile propitious on thy nuptial hour.

THOMAS DENTON.

The Rev. Thomas Denton came to live at Bowes some time after the year 1795. He had no clerical duty. He was very intimate with a family of the name of Brougham, who had resided for a short time at Bowes, and the last two stanzas are supposed to be addressed to Miss Brougham, the only daughter. *Bowes Love* was written some time between 1795 and 1800. Mr. Denton did not die at Bowes.

* It is doubtful whether this is a correct reading.

† *A Week at a Cottage*, a pastoral tale, by Wm. Hutchinson, the historian of the county of Durham, was published in 1776.

INSCRIPTION FOR THE MONUMENT

OF

EDWIN AND EMMA.

If o'er the lofty mountains of the north,
Or to green southern vales your course may steer,
Stop, traveller, and know that real worth,
Truth, love, and duty, bloom'd and faded here.

Here Edwin rests, the pride of village swains,
With Emma, lovelier than the new-blown rose :
Parental tyrants ! death hath loosed your chains,
And given to broken hearts their last repose.

Oh ! learn from hence, ye sordid and unjust,
The dire effects of cruelty and pride ;
And let their voices, breathing from the dust,
Bid you beware the fault by which they died.

And take the lesson, too, ye gentle minds,
Whose pensive footsteps to this grave may rove,
To shun, while filial duty closely binds,
The lasting anguish of a hopeless love.

Poetical Register for 1801, London, p. 379.

Dr. Langhorne's *Theodosius and Constantia* (Part 2, published in 1764) contains the beautiful *Lines to Simplicity*, in which the poet appears to allude to the tragic incidents which form the subject of *Edwin and Emma*.

* * * *

5.

When past was many a painful day,
Slow pacing o'er the village green,
In white were all its maidens seen,
And bore my guardian friend away.
Ah death ; what sacrifice to thee,
The ruins of Simplicity !

6.

One generous swain her heart approv'd,
 A youth, whose fond and faithful breast
 With many an artless sigh confess'd,
 In nature's language, that he lov'd.
 But, stranger, 'tis no tale for thee,
 Unless thou lov'st Simplicity.

7.

He died ; and soon her lip was cold,
 And soon her rosy cheek was pale :
 The village wept to hear the tale,
 When for both the slow bell toll'd—
 Beneath yon flowery turf they lie,
 The lovers of Simplicity.

* * * *

SONG.

TO A SCOTCH TUNE, THE BIRKS OF ENDERMAY.

This song was inserted in the *Orpheus Caledonius*, 1733; and by Ramsay in the fourth volume of his *Tea-table Miscellany* (about 1740); but he altered the last line of the two stanzas into the *Birks of Invermay*. He also published three additional stanzas, written, it is said, by Mr. Bryce, minister of Kirknewton.* This song is printed in the *Gentleman's Magazine*, vol. vii. p. 565, as *The Birks of Innermay, a celebrated new Scotch Song and Tune*. It is also contained in *The Lark, a Collection of choice Scots Songs*, Edinburgh, 1768, p. 29.

I.

THE smiling morn, the breathing spring,
Invite the tuneful birds to sing:
And while they warble from each spray,
Love melts the universal lay.
Let us, AMANDA, timely wise,
Like them improve the hour that flies;
And, in soft raptures, waste the day,
Among the shades of ENDERMAY.

* See Stenhouse's *Lyric Poetry of Scotland*, pp. 75,

II.

For soon the winter of the year,
And age, life's winter, will appear :
At *this*, thy living bloom must fade ;
As *that* will strip the verdant shade.
Our taste of pleasure then is o'er ;
The feather'd songsters love no more :
And when *they* droop, and *we* decay,
Adieu the shades of ENDERMAY !

[The three additional stanzas published by Ramsay.]

III.

The lavrocks now and lintwhite sing,
The rocks around with echoes ring ;
The mavis and the blackbird vie,
In tuneful strains to glad the day ;
The woods now wear their summer suits ;
To mirth all nature now invites :
Let us be blythesome, then, and gay,
Among the birks of Invermay.

IV.

Behold the hills and vales around,
With lowing herds and flocks abound ;
The wanton kids and frisking lambs,
Gambol and dance about their dams ;
The busy bees with humming noise,
And all the reptile kind rejoice :
Let us, like them, then sing and play
About the birks of Invermay.

V.

Hark, how the waters as they fall,
Loudly my love to gladness call ;
The wanton waves sport in the beams,
And fishes play throughout the streams ;
The circling sun does now advance,
And all the planets round him dance :
Let us as jovial be as they
Among the birks of Invermay.

This song is addressed to Amanda. Thomson addressed several small poems to a lady under the same name.

"Invermay is a small woody glen, watered by the rivulet May, which there joins the river Earn. It is about five miles above the Bridge of Earn, and nearly nine from Perth. The seat of Mr. Belches, the proprietor of this poetical region, and who takes from it his territorial designation, stands at the bottom of the glen. Both sides of the little vale are completely wooded, chiefly with birches; and it is altogether, in point of natural loveliness, a scene worthy of the attention of the amatory muse. The course of the May is so sunk among rocks, that it cannot be seen, but it can easily be traced in its progress by another sense. The peculiar sound which it makes in rushing through one particular part of its narrow, rugged, and tortuous channel, has occasioned the descriptive appellation of the *Humble-Bumble* to be attached to that quarter of the vale. Invermay may be at once and correctly described as the fairest possible little miniature specimen of cascade scenery."*

* R. Chambers. See Stenhouse's *Lyric Poetry of Scotland*, pp. 75, 137; Allan Cunningham's *Songs of Scotland*, vol. iii. 105.

THE BIRKS OF ENDERMAY.

Thomson's *Orpheus Caledonius*,* 2d edition,
1733, No. 43.

The smil - ing morn, the breath - ing spring, In -

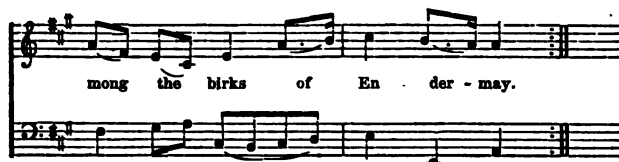
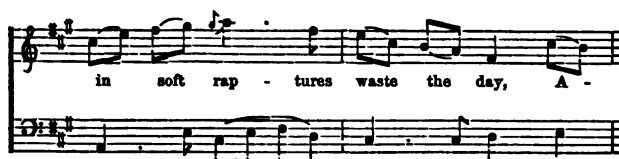
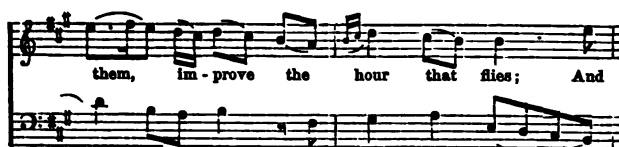
vite the tune - ful birds to sing; And

while they war - ble from each spray, Love

melts the u - ni - ver - sal lay. Let

us, A - man - da, time - ly wise, Like

* This music is printed also in *Gent.'s Mag.*, vol. vii. p. 694.



2.

For soon the winter of the year,
And age, life's winter, will appear :
At this thy living bloom will fade,
As that will strip the verdant shade.
Our taste of pleasure then is o'er ;
The feather'd songsters love no more :
And when they droop, and we decay,
Adieu the birks of ENDERMAY !

THE BIRKS OF ENDERMAY.

(FOR THE FLUTE.)

Thomson's *Orpheus Caledonius*, 1783, vol. II. No. 43

THE BIRKS OF ENDERMAY.

(FOR THE FLUTE.)

Gentleman's Magazine, vol. VII. p. 604.

THE BIRKS OF ENDERMAY.



THE BIRKS OF ENDERMAY.

(FOR THE FLUTE.)

Oswald's *Caledonian Pocket Companion*,* vol. II. p. 21.

* This music (for Flute) is also in *English Ballads* (British Museum), 9 vols., vol. vii. No. 177, p. 209; and *London Magazine*, vol. xi. p. 558.

THE BIRKS OF ENDERMAY.

SUNG BY MRS. JEWELL, IN "THE MAID OF BATH," A.D. 1771.*

Slow. *hr* *hr*

Sym.

hr

The

smil - ing morn, the breath - ing spring, In -

vites the tune - ful birds to sing; And

* This song is introduced in the second act of Foote's *Maid of Bath*, acted at the Haymarket twelve times between June 26 and July 22, 1771. The second verse of Mallet is somewhat altered: the first of the three, by Allan Ramsay, is omitted; and in every verse of the song as sung, Endermay is adopted in the last line. In Foote's *Dramatic Works* the first verse of the song is printed. This music is in *A Collection of English Ballads*, from the beginning of the 18th century, in the Library of the British Museum, 9 vols., vol. vii. No. 177, p. 209.

THE BIRKS OF ENDERMAY.

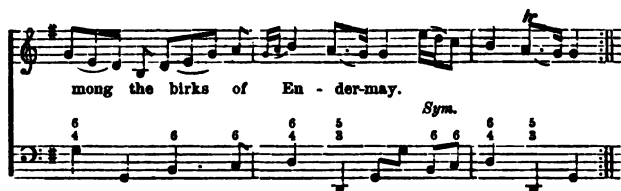
while they war - ble from each spray, Love

melts the u - ni - ver - sal lay. Let

us, A - man - da, time - ly wise, Like

them, im - prove the hour that flies; And,

in soft rap - tures waste the day, A -



2.

Soon wears the summer of the year,
 And love, like winter, will appear:
 Like this your lively bloom will fade,
 As that will strip the verdant shade.
 Our taste for pleasure then is o'er;
 The feather'd songsters charm no more:
 And when they droop, and we decay,
 Adieu the birks of Endermay!

3.

Behold the hills and vales around
 With lowing herds and flocks abound;
 The wanton kids and frisking lambs
 Gambol and dance about their dams;
 The busy bees, with humming noise,
 And all the reptile kind rejoice:
 Let us, like them, then sing and play,
 About the birks of Endermay!

4.

Hark! how the waters, as they fall,
 Loudly my love to gladness call;
 The wanton waves sport in the beams,
 And fishes play throughout the streams;
 The circling sun does now advance,
 And all the planets round him dance:
 Let us as jovial be as they,
 Among the birks of Endermay!

SONG.

TO A SCOTCH TUNE,

MARY SCOTT.*

This song is contained in the author's Poems, 1743, but is not in the edition of his collected works, 1759.

I.

Where THAMES, along the daisy'd meads,
His wave, in lucid mazes, leads,
Silent, slow, serenely flowing,
Wealth on either shore bestowing :
There, in a safe tho' small retreat,
Content and *Love* have fix'd their seat :
Love that counts his duty pleasure ;
Content that knows, and hugs his treasure.

II.

From art, from jealousy secure ;
As faith unblam'd, as friendship pure ;
Vain opinion nobly scorning ;
Virtue aiding, life adorning.
Fair THAMES, along thy flowery side,
May those whom *Truth* and *Reason* guide,

* For mention of this ancient border air, see Stenhouse's *Lyric Poetry*, pp. 77, 78, 115.* For music, see Thomson's *Orpheus Caldonius*, 1725 and 1733; Oswald's *Caledonian Pocket Companion*, vol. 1. p. 4.

All their tender hours improving,
Live like us, belov'd and loving !

This song, which appeared in the collection of the author's Poems, published about October 1743, was probably composed by him not long before, in honour of his second wife, whom he married in October 1742. There is ample reason for believing that Mallet and his wife lived on terms of the greatest happiness. His attachment to her is exhibited in other productions of his pen besides the above song. In 1747 he addresses to her the following sonnet, which is prefixed to *Amyntor and Theodora*.

"TO MRS. MALLET.

Thou faithful partner of a heart thy own,
Whose pain or pleasure springs from thine alone;
Thou, true as honour, as compassion kind,
That, in sweet union, harmonise thy mind :
Here, while thy eyes, for sad Amyntor's woe,
And Theodora's wreck, with tears o'erflow,
O may thy friend's warm wish to heaven preferr'd
For thee, for him, by gracious heaven be heard !
So *her* fair hour of fortune shall be thine,
Unmix'd ; and all Amyntor's fondness mine.
So, thro' long vernal life, with blended ray,
Shall *Love* light up, and *Friendship* close our day :
Till, summon'd late this lower heaven to leave,
One sigh shall end us, and one earth receive."

In his poem of *Cupid and Hymen*, written in 1750, on the anniversary of his wedding-day, we find similar sentiments of love and affection.

"Behold yon couple, arm in arm,
Whom I, eight years, have known to charm ;
And, while they wear my willing chains,
A god dares swear that neither feigns.
This morn that bound their mutual vow,
That blest them first and blesses now,
They grateful hail ! and, from the soul,
Wish thousands o'er both heads may roll ;
Till, from life's banquet, either guest,
Embracing, may retire to rest."—Lines 71-80.

RULE, BRITANNIA.

Rule Britannia first appeared in the Masque of *Alfred*, 1740, which was written by Mallet jointly with Thomson. In the Masque, as altered by Mallet in 1751, three of the six original stanzas were omitted, and three additional stanzas, written by Lord Bolingbroke, were substituted. The original ode is ascribed to Mallet by a judicious critic and editor of Thomson, "on no slight evidence." The process by which that conclusion is arrived at may be briefly stated.

In the Advertisement prefixed to *Alfred*, in the edition of 1751, Mallet thus writes: "According to the present arrangement of the Fable, I was obliged to reject a great deal of what I had written in the other: neither could I retain, of my friend's part, more than three or four single speeches, and a part of one song." And, in a note in the edition of 1759, he adds: "The stanzas marked with asterisks* were written by the late Lord Bolingbroke, in 1751."

Now there are six lyrical pieces in the *Alfred* of 1740; four of which are expressly called "Songs:" another is called "Stanzas," being, in fact, a duet; but "When BRITAIN first, &c." is called an *Ode*. This circumstance alone seems conclusive.

The song in edition 1740 beginning

"From those eternal regions bright—"

is enlarged into an ode in edition 1751 (act iii. sc. 5), by the addition of some lines and a chorus, and the first verse only of the song is retained. This, doubtless, is the one which is alluded to by Mallet, when he says that he could not retain of his friend's part more than three or four single speeches and a part of one song. If Mallet had alluded to *Rule Britannia*, he would probably have said that

* The 3d, 5th, and 6th.

he could only retain some *stanzas*, but he says *part of one song*, the song in question not being in stanzas; and we may presume that if he had had occasion even to allude to *Rule Britannia*, he would *at the same time* have mentioned the fact of three stanzas by Lord Bolingbroke being substituted for three original ones.

Thus, then, the external evidence is in favour of Mallet. Moreover, the songs of Thomson carry with them no lyrical rhythm, and seem to have been written rather to be read than sung. Now this is just the reverse in *Rule Britannia*, and in some of the undisputed lyrical pieces of Mallet. It is more likely, too, that Lord Bolingbroke should have taken the pains to add to a poem of Mallet's than to one of Thomson's.

In favour of Thomson, it has been observed, that *Rule Britannia* is not included in any separate edition of Mallet's poems.

The same observation may be made as to Thomson's poems. It has not been published in any separate edition till very recently.*

The entire masque is included in Mallet's *Works*, published in 1759, in his lifetime. Since his death his poems have been printed exclusive of his plays.

If the celebrity of *Rule Britannia* be alleged as a reason for its separate publication, it must be remembered that it is in some measure from length of time that it has attained such celebrity. Besides, no other songs, his acknowledged productions, from the masques of *Alfred* (1751) or *Britannia*, are included in separate editions of his poems, with the exception of *A youth adorned, &c.*, which, even if written for the masque of *Alfred*, was *first* published separately as an ode by the author, in his poems (1743), and *afterwards* inserted in *Alfred* (1751). This has continued to be printed separately in the several collections of the author's poems.

Rule Britannia, as first printed in 1740, contained six stanzas. The first, second, and third, are retained in the editions of 1751 and 1759, as the first, second, and fourth. It may be that for a time the new version of 1751 superseded the original; but the ode of 1740 is

* Bell's Annotated Edition, 1855.

that which has long taken deep root in popular feeling, and is now known as one of our national anthems.*

Rule Britannia is printed at p. 6, in "A Collection of LOYAL SONGS, for the use of the Revolution Club. Some of which never before printed." Edinburgh, printed by Robert Fleming, 1749. Price Sixpence.

The song is headed "BRITANNIA." Verses 1, 2, 4, 6, are printed with some slight variations from the original.

This work was reprinted in Edinburgh, 1761. There are other reprints of it.

Rule Britannia is also printed at p. 40, in "A Collection of Loyal SONGS, POEMS, &c.," 1750, 8vo, pp. 72: a work in favour of the Pretender. It is headed,

"A SONG.

Tune—When Britons first, &c."

The six verses of the original are given with certain variations. The order of verses 3 and 4 is inverted.

This collection is very scarce.

Ritson mentions having heard a few lines of a fine parody of *Rule Britannia*, of which he could never obtain a copy. The chorus ran thus :

"Rise, Britannia, Britannia, rise and fight;
Restore your injur'd monarch's right."

It is as a Jacobite song that this parody is mentioned by Ritson.—*Scotish Songs*, 1794, vol. i. lxix.

* "The song of *Rule Britannia* * * * will be the political hymn of this country as long as she maintains her political power."—SOUTHEY: *Later English Poets*, vol. ii. p. 107.

WHEN BRITAIN FIRST, &c.

AN ODE.

(From *Alfred*, 1740, act II. scene 5.)

I.

WHEN Britain first, at heaven's command,
Arose from out the azure main ;
This was the charter of the land,
And guardian angels sung this strain :
 "Rule, BRITANNIA, rule the waves :
 BRITONS never will be slaves."

II.

The nations not so blest as thee
Must in their turns to tyrants fall ;
While thou shalt flourish great and free,
The dread and envy of them all.
 Rule, BRITANNIA, rule the waves :
 BRITONS never will be slaves.

III.

Still more majestic shalt thou rise,
More dreadful from each foreign stroke :
As the loud blast that tears the skies
Serves but to root thy native oak.
Rule, BRITANNIA, rule the waves :
BRITONS never will be slaves.

IV.

Thee haughty tyrants ne'er shall tame :
All their attempts to bend thee down
Will but arouse thy generous flame ;
But work their woe, and thy renown.
Rule, BRITANNIA, rule the waves :
BRITONS never will be slaves.

V.

To thee belongs the rural reign ;
Thy cities shall with commerce shine ;
All thine shall be the subject main ;
And every shore it circles thine.
Rule, BRITANNIA, rule the waves :
BRITONS never will be slaves.

VI.

The Muses, still with freedom found,
 Shall to thy happy coast repair :
 Blest isle ! with matchless beauty crown'd,
 And manly hearts to guard the fair.
 Rule, BRITANNIA, rule the waves :
 BRITONS never will be slaves.

In *Alfred*, as altered in 1751, stanzas 4, 5, and 6 of edition 1740 were omitted ; and three new stanzas, 3,* 5,* 6,* written by Lord Bolingbroke in 1751, were introduced.

III.*

Should war, should faction shake thy isle,
 And sink to poverty and shame,
 Heaven still shall on BRITANNIA smile,
 Restore her wealth, and raise her name.
 Rule, BRITANNIA, rule the waves :
 BRITONS never will be slaves.

IV.

As the loud blast, that tears thy skies,
 Serves but to root thy native oak ;
 Still more majestic shalt thou rise,
 From foreign, from domestic stroke.

Rule, BRITANNIA, rule the waves :
BRITONS never will be slaves.

v.*

How blest the prince, reserv'd by fate,
In adverse days to mount thy throne !
Renew thy once triumphant state,
And on thy grandeur build his own !
Rule, BRITANNIA, rule the waves :
BRITONS never will be slaves.

vi.*

His race shall long, in times to come,
So heaven ordains, thy sceptre wield ;
Rever'd abroad, belov'd at home ;
And be, at once, thy sword and shield.
Rule, BRITANNIA, rule the waves :
BRITONS never will be slaves.

RULE, BRITANNIA.

From Arne's Masque of Alfred.



RULE, BRITANNIA.

ALFRED.
When

Bri - tain first, at heav'n's com-mand,

Sym.

A - rose . . . from out the

a - zure main, a - rose, a - rose from out the

Sym.

- zure main;

Sym.

RULE, BRITANNIA.

301

This was the charter, the char - ter of the land, And

The first system of musical notation for the song. It consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff has a key signature of one sharp (F#) and a common time signature (C). It begins with a half note G2, followed by quarter notes A2, B2, and C3. There are fingerings 6, 6, 6, and 4/2 indicated below the bass staff.

guar - dian an - gels sung this strain:

The second system of musical notation. The treble staff continues the melody with a half note D5, followed by quarter notes C5, B4, and A4. The bass staff continues with a half note G2, followed by quarter notes A2, B2, and C3. There are fingerings 6, 7, 7, 6, 6, and 6 indicated below the bass staff. The system ends with a double bar line.

CHORUS.—Tutti.

Rule, Bri-tan-nia, Bri-tan-nia rule the waves:

The first system of the chorus. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff has a key signature of one sharp (F#) and a common time signature (C). It begins with a half note G2, followed by quarter notes A2, B2, and C3.

Alto.
Rule, Bri-tan-nia, Bri-tan-nia rule the waves:

The second system of the chorus. The treble staff continues the melody with a half note D5, followed by quarter notes C5, B4, and A4. The bass staff continues with a half note G2, followed by quarter notes A2, B2, and C3.

Tenore.
Rule, Bri-tan-nia, Bri-tan-nia rule the waves:

The third system of the chorus. The treble staff continues the melody with a half note D5, followed by quarter notes C5, B4, and A4. The bass staff continues with a half note G2, followed by quarter notes A2, B2, and C3.

Basso.
Rule, Bri-tan-nia, Bri-tan-nia rule the waves:

The fourth system of the chorus. The treble staff continues the melody with a half note D5, followed by quarter notes C5, B4, and A4. The bass staff continues with a half note G2, followed by quarter notes A2, B2, and C3.

The fifth system of the chorus. The treble staff continues the melody with a half note D5, followed by quarter notes C5, B4, and A4. The bass staff continues with a half note G2, followed by quarter notes A2, B2, and C3. There is a 4/2 time signature change indicated below the bass staff.

Bri - tons ne - ver will be slaves.

Bri - tons ne - ver will be slaves.

Bri - tons ne - ver will be slaves.

Bri - tons ne - ver will be slaves.

6 7 7 6 6 4

2.

The nations not so blest as thee
 Must in their turn to tyrants fall ;
 While thou shalt flourish, great and free,
 The dread and envy of them all.
 Rule, Britannia, rule the waves :
 Britons never will be slaves.

3.

Still more majestic shalt thou rise,
 More dreadful from each foreign stroke ;
 As the loud blast that tears the skies
 Serves but to root thy native oak.
 Rule, Britannia, rule the waves :
 Britons never will be slaves.

4.

Thee haughty tyrants ne'er shall tame :
 All their attempts to bend thee down
 Will but arouse thy generous flame,
 But work their woe, and thy renown.
 Rule, Britannia, rule the waves :
 Britons never will be slaves.

5.

To thee belongs the rural reign ;
 Thy cities shall with commerce shine ;
 All thine shall be the subject main ;
 And every shore it circles thine.
 Rule, Britannia, rule the waves :
 Britons never will be slaves.

6.

The Muses still with freedom found
 Shall to thy happy coast repair.
 Blest isle ! with matchless beauty crown'd,
 And manly hearts to guard the fair.
 Rule, Britannia, rule the waves :
 Britons never will be slaves.

RULE, BRITANNIA.

From W. Chappell's
National English Airs, No. 245, p. 116.

When Bri - tain first, at heav'n's command, A -

rose . . . from out the a - sure main, a -

rose, a-rose, a-rose from out the a - zure main;

The first system of the musical score for 'Rule, Britannia.' It consists of a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics 'rose, a-rose, a-rose from out the a - zure main;' are written below the treble staff.

This was the charter, the char - ter of the land, And

The second system of the musical score. The melody continues in the treble staff, and the bass staff continues with the accompaniment. The lyrics 'This was the charter, the char - ter of the land, And' are written below the treble staff.

guar - dian an - gels sung this strain:

The third system of the musical score. The melody continues in the treble staff, and the bass staff continues with the accompaniment. The lyrics 'guar - dian an - gels sung this strain:' are written below the treble staff.

Rule, Bri - tan - nia, Bri - tan - nia rules the waves!

The fourth system of the musical score. The melody continues in the treble staff, and the bass staff continues with the accompaniment. The lyrics 'Rule, Bri - tan - nia, Bri - tan - nia rules the waves!' are written below the treble staff.

Bri - tons never, never, never will be slaves.

The fifth and final system of the musical score. The melody continues in the treble staff, and the bass staff continues with the accompaniment. The lyrics 'Bri - tons never, never, never will be slaves.' are written below the treble staff.

RULE, BRITANNIA.

305

CHORUS.

Rule, Bri-tan-nia, Bri - tan-nia rules the waves:

Bri - tons never, never, never will be slaves.

8va

RULE, BRITANNIA.

(SET BY DR. ARNE FOR THE FLUTE.)

Ritson's *Scottish Songs*, vol. II. p. 126.

When Bri - tain first, at heav'n's com - mand, A -

rose . . . from out the a - sure main,

a - rose, a - rose from out the a - sure main;

This was the charter, the char - ter of the land, And

Three staves of music in G major (one sharp). The first staff contains the lyrics "guar - dian an - gels sung this strain:". The second staff contains "Rule, Bri - tan - nia, Bri - tan - nia rules the waves:". The third staff contains "Bri - tons ne - ver will be slaves." and ends with a double bar line. The music is written in a single melodic line on a treble clef.

guar - dian an - gels sung this strain:

Rule, Bri - tan - nia, Bri - tan - nia rules the waves:

Bri - tons ne - ver will be slaves.

AN ODE,

IN THE MASQUE OF ALFRED:

SUNG BY A SHEPHERDESS WHO HAS LOST HER LOVER IN THE WARS.

This ode, as already mentioned, did not really appear in *Alfred*, as published in 1740 ; but was printed in the author's *Poems*, 1743, thus described ; and was introduced in *Alfred*, as published in 1751.*

I.

A YOUTH, adorn'd with every art,
To warm and win the coldest heart,
In secret mine possess :
The morning bud that fairest blows,
The vernal oak that straitest grows,
His face and shape exprest.

* "Mallet, too, who new wrote the masque of *Alfred*, which was originally the joint composition of himself and Thomson, has enriched his alteration with a few songs that might have procured celebrity to any but the author of *William and Margaret*."—RITSON.

II.

In moving sounds he told his tale,
 Soft as the sighings of the gale
 That wakes the flowery year.
 What wonder he could charm with ease!
 Whom happy Nature form'd to please,
 Whom Love had made sincere.

III.

At morn he left me—fought, and fell!
 The fatal evening heard his knell,
 And saw the tears I shed:
 Tears that must ever, ever fall;
 For ah! no sighs the past recall;
 No cries awake the dead!*

The account of the origin of this song given in Stenhouse's *Lyric Poetry of Scotland*, p. 519, is obviously incorrect.—See *Notes and Queries*, vol. xii. pp. 46, 94.

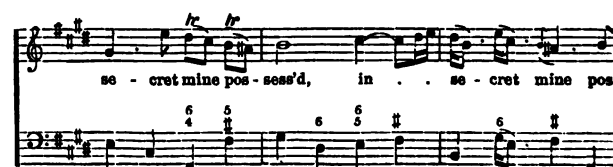
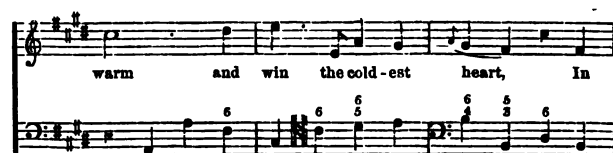
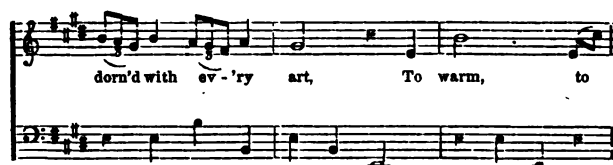
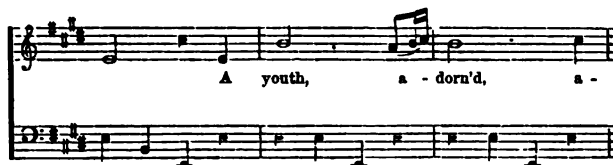
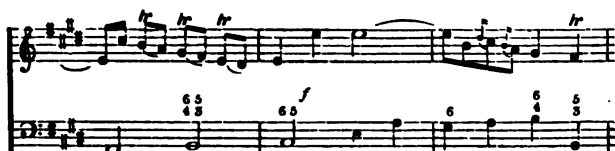
* "Heaven's will be ours.
 And since no grief can yesterday recall,
 Nor change to-morrow's face:"—
Alfred, 1751, act II. scene 1.

A YOUTH, ADORN'D, &c.

SUNG BY MRS. WRIGHTEN, IN THE MASQUE OF "ALFRED."*

Andante. Dr. Arne.

* In 1778, when the masque was revived by Garrick.



A YOUTH, ADORN'D.

311

First system of musical notation. The treble clef staff begins with a key signature of one sharp (F#) and a common time signature (C). The lyrics "sess'd." and "The" are written below the staff. The bass clef staff provides accompaniment with various fingerings indicated by numbers 6 and 7.

Second system of musical notation. The treble clef staff continues the melody with the lyrics "morn - ing but that fair - est". The bass clef staff continues the accompaniment with fingerings 7 and 6.

Third system of musical notation. The treble clef staff contains the lyrics "blows, The ver - nal oak that". The bass clef staff continues the accompaniment with fingerings 6 and 7.

Fourth system of musical notation. The treble clef staff contains the lyrics "tall - est grows, His face and shape ex -". The bass clef staff continues the accompaniment with fingerings 7, 6, and 7.

Fifth system of musical notation. The treble clef staff contains the lyrics "press'd, his face . . . and shape ex - press'd." and is marked with "Sym." above the staff. The bass clef staff continues the accompaniment with fingerings 6, 6, 6, 6, 5, and 6.

tr *At*

Sym. f
morn he left me, fought and fell;

The fa - tal eve - ning

Sym.
heard his knell, And saw the

Viol. e Tenore, Soli e pia.

tears, the tears I shed, and saw the

A YOUTH, ADORN'D.

313

Sym.

tears, the tears I shed;

Tears that must

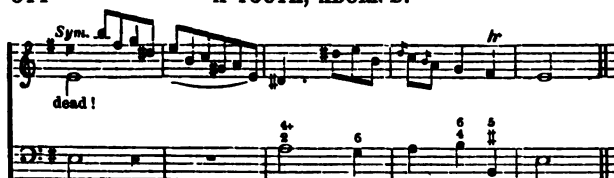
e - ver, e - - ver fall; For, ah! no

Sym. a

sighs the past re - call; No cries awake the dead!

no cries . . . a - wake the

A YOUTH, ADORN'D.



A YOUTH, ADORN'D, &c.

(FOR THE FLUTE.)

Ritson's *Scottish Songs*, vol. i. p. 141.

Musical score for 'A YOUTH, ADORN'D, &c.' in G major, 2/4 time. The melody is in the treble clef. The lyrics are written below the notes.

A youth, a - dorn'd with ev - 'ry art, To
warm and win the cold - est heart, In se - cret mine pos -
sess'd: The morn - ing bud that fair - est blows, The
ver - nal oak that strait - est grows, His face and shape ex -
press'd, his face and shape ex - press'd.

SONG.

(From *Alfred*, act ii. scene 1.)

FIRST SHEPHERDESS *sings*.

I.

THE shepherd's plain life,
Without guilt, without strife,
Can only true blessings impart.
As Nature directs,
That bliss he expects
From health and from quiet of heart.

II.

Vain grandeur and power,
Those toys of an hour,
Tho' mortals are toiling to find ;
Can titles or show
Contentment bestow ?
All happiness dwells in the mind.

III.

Behold the gay rose,
How lovely it grows,
Secure in the depth of the vale!
Yon oak, that on high
Aspires to the sky,
Both lightning and tempest assail.

IV.

Then let us the snare
Of Ambition beware,
That source of vexation and smart:
And sport on the glade,
Or repose in the shade,
With health and with quiet of heart.

[*Here a pastoral dance.*]

This song reminds us of *The Praise of a Countryman's Life*, by John Chalkhill, printed in Walton's *Angler*, 1653.

SONG.

(From *Alfred*, act II. scene 2.)

The following song is sung by a person unseen.

I.

YE woods and ye mountains unknown,
Beneath whose pale shadows I stray,
To the breast of my charmer alone
These sighs bid sweet echo convey.
Wherever he pensively leans,
By fountain, on hill, or in grove,
His heart will explain what she means,
Who sings both from sorrow and love.*

* After verse 1:

“CORIN.

The evening woodlark warbles in her voice.
Who can this be?

EMMA.

Peace, peace: she sings again.”

II.

More soft than the nightingale's song,
O, waft the sad sound to his ear :
And say, tho' divided so long,
The friend of his bosom is near.
Then tell him what years of delight,
Then tell him what ages of pain,
I felt while I liv'd in his sight !
I feel till I see him again !

YE WOODS AND YE MOUNTAINS UNKNOWN.

(FOR THE FLUTE.)

Ritson's *Scottish Songs*, vol. I. p. 116.

Ye woods and ye moun-tains un-known, Be -

neath whose pale sha-dows I stray, To the breast of my

charm-er a-lone These sighs bid sweet e-cho con -

vay. Wher-e-ver he pen-sive-ly leans, By

foun-tain, on hill, or in grove, His heart will ex -

plain what she means, Who sings both from sor-row and love.

SONG.

(From *Alfred*, act iii. scene 1.)

EDITH *sings*.

I.

IN cooling stream, O sweet repose,
Those balmy dews distill,
That steal the mourner from his woes,
And bid despair be still.

II.

Prolong the smiling infant's rest,
Who yet no sorrow knows :
But, O, the parent's bleeding breast
To softest peace compose !

III.

For her the fairest dreams adorn,
That wave on fancy's wing ;
The purple of ascending morn,
The bloom of opening spring.

IV.

Let all, that soothes the soul or charms,
Her midnight hour employ ;
Till blest again, in Alfred's arms,
She wakes to real joy.

SONG.

(From *Britannia*, scene 8.)

I.

ADIEU for a while to the town and its trade;
Adieu to the meadow and rake:
Our country, my boys, calls aloud for our aid;
And shall we that country forsake!

II.

It never was known, that true hearts like our own
From hardships or hazards would flinch:
Let our foes then unite; we will show them in fight
What BRITONS can do at a pinch.

III.

A slave may he be, who will not agree
To join with his neighbours and sing,
“That the brave and the free—such, BRITONS, are we—
Live but for their country and king!”

ADIEU FOR A WHILE.

(From the Masque of Britannia, by Dr. Arne.)

SUNG BY MR. WILDER.

Moderato.

A - dieu for a while to the

town and its trade; A - dieu to the mea - dow and

rake: Our coun - try, my boys, call a -

loud for our aid; And shall we that coun - try for -

This system consists of a vocal melody line and a piano accompaniment line. The vocal line is in treble clef with a key signature of one flat (B-flat). The piano line is in bass clef. The lyrics are written below the vocal line.

sake, and shall we, shall we that coun-try for - sake, and

This system continues the musical notation from the first system. It includes a vocal melody line, a piano accompaniment line, and the lyrics written below the vocal line.

shall we that coun-try for - sake?

This system continues the musical notation from the second system. It includes a vocal melody line, a piano accompaniment line, and the lyrics written below the vocal line.

This system contains the final musical notation of the piece, consisting of a vocal melody line and a piano accompaniment line. The lyrics are not present in this system.

2.

It never was known, that true hearts like our own
From hardships or hazards would flinch :
Let our foes then unite ; we will show them in fight
What BRITONS can do at a pinch.

3.

A slave may he be, who will not agree
To join with his neighbours and sing,
" That the brave and the free—such, BRITONS, are we—
Live but for their country and king !"



100



ADDENDA ET CORRIGENDA.

Page 8, add to note: "Elizabeth Gow died Nov 2, 1856, aged 87 years; and was buried in the churchyard of Monsievaird."

„ 32, line 1, for "are" read "is."

„ 33, after "J. S. Knowles. 1831." add: "Alfred, a Drama, by Sir Coutts Lindsay, Bart. 1845."

„ 35, add as a note:

"March 18, 1752. David Mallet then entered for his copy,—
'Letters on the Study and Use of History, by the late
Right Hon. Henry St. John Lord Viscount Bolingbroke;
to which are added, Two other Letters, and Reflections
upon Exile. In two volumes.'

"May 3, 1753. David Mallet then entered for his copy,—
'1. A Letter to Sir William Windham. 2. Some Reflec-
tions on the present State of the Nation. 3. A Letter to
Mr. Pope by the late Right Hon. Henry St. John Lord
Viscount Bolingbroke.'

(*Registers of Stationers' Hall.*)"

„ 44, for "1758" read "1757;" and add in Note §: "In 1757 Mallet's name is No. 9 in the list, being substituted for that of Mrs. Sarah Bulcars."

„ 57, line 11, for "Herk" read "Hick."

„ 98, line 15, for "Hive, 172 ." read "Hive, 172A."

„ 219, add as a note:

"I have recently been informed that there is a tradition that Mallet wrote *Edwin and Emma* at Healaugh Hall, near Tadcaster. This tradition is supported by the testimony of the late Rev. W. H. Dixon, Canon Residentiary of York, who visited at Healaugh Hall. Mr. Dixon was nephew of the poet Mason."

„ 279, last line, after "75" add "137*."

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